

# Here Come The Concerts Again!

## DOWN BEAT

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### Spinning With Web

## 'Be Not Discouraged' Tip Recommended To Business

By HAL WEBMAN

For many years I've remembered a Woody Herman record called *Be Not Discouraged*. It wasn't a particularly impressive record. I think, in its day, it's chief significance was that Woody put on wax display the female trumpetoting

## Maynard, Kay Join Kenton

New York—A major reshuffling of personnel in the Stan Kenton orchestra brought a new vocalist and six new sidemen into the ensemble.

Maynard Ferguson has rejoined the band, bringing along his wife, Kay Brown, as featured vocalist. Alto man Vinni Dean has replaced Lennie Neihaus, who was drafted. And two new faces in the trombone section are Keith Moon and Frank Rosolino, the latter best known for his work with Krupa's big band and Georgie Auld's 1951 combo. They replaced Jerry Finch and Hal Branch.

Rhythm section has two new men in Stan Levey, drummer formerly prominent in bop circles, and Sal Salvador, guitarist who partnered Mundell Lowe in the latter's quartet.

## Robbins Launches Insomniacs' Video

New York—All-night television is really here. The ice, which had been weakening under the impact of 24-hour telethons, was finally broken when WOR-TV here inaugurated a nightly session which started July 19 under the guidance of deejay Fred Robbins.

Show runs from midnight to 5 a.m. Monday through Friday, and 11:00 to 6 a.m. Saturday night-Sunday morning. Robbins is using guest interviews, Snader Telescription film shorts, and records. During the playing of discs, a guess-who photo game will cover the time from the visual end. Hank Leeds is producing.

**DID YOU KNOW** that Ralph Ellison, author of the current hit novel *Invisible Man*, once played trumpet in the same band with Charlie Christian in Oklahoma?

## 'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 4 and 10 for complete record reviews.

### POPULAR

BING CROSBY-JANE WYMAN ..... *Sing A Little Zong* (Decca 28255.)  
BILLY ECKSTINE ..... *Strange Sensation*  
..... *Have A Good Time* (MGM 11291.)  
EDDIE FISHER ..... *Wish You Were Here* (Victor 20-4830.)  
PEGGY LEE-GORDON JENKINS ..... *Just One Of Those Things* (Decca 28313.)  
..... *I'm Glad There Is You* (Decca 28313.)  
JO STAFFORD ..... *You Belong To Me* (Columbia 39811.)  
HUGO WINTERHALTER ..... *Hesitation* (Victor 20-4851.)

### RHYTHM AND BLUES

BUDDY JOHNSON ..... *Baby You're Always On My Mind* (Decca 28293.)  
JOE TURNER ..... *Don't You Cry* (Atlantic 970.)

### CLASSICAL

GIESEKING ..... *Debussy: Preludes, Book I & II; Children's Corner Suite; Suite Bergamasque* (Columbia ML 4537-8-9.)

### JAZZ

SAUTER-FINNEGAN ..... *Azure Te* (Victor 20-4866.)

### Splash!

New York—Lucky Millinder never seems to tire of finding new strings for his bow.

Already active around town as bandleader, WNEW disc jockey, songwriter, manager, music publisher, etc., etc., he has now taken on a new and, no doubt, refreshing assignment.

He's become an official of the Joe Louis Distilling Co. They just marketed a new bourbon.

## Long Haul For The Les Pauls

New York—Les Paul and Mary Ford are the latest American recording artists to be lured across the Atlantic. The Pauls have signed to do a two-week stint at the Palladium Theater, London, opening September 15.

Xavier Cugat, too, has been talking Europe, though his scheme is founded on doing an extensive Continental jaunt which would kick off early in 1953. French promoter Jules Borkon has been planning the Cugat jaunt, with a late February opener in Paris his goal.

### WNEW Band Wagon

To me, an event of singular import occurred a few weeks ago. (Turn to Page 19)

## Neal Arranges Hefty Changes

New York—Shortly after opening at the Paramount here, Neal Hefti and Frances Wayne put their entire personnel on notice.

Neal planned to rehire a number of the men but said that substantial changes were to be made in an effort to strengthen his personnel.

## Big Name Orks Jumping In Chi

Chicago—This city has been getting and will continue to receive a rich diet of big bands this season.

In addition to one-niters at various spots by numerous big names, Tommy Dorsey is in the middle of a run at the Edgewater Beach, with Ralph Flanagan coming in to follow on Aug. 8.

Tex Beneke just had a two-week date at the Aragon ballroom, and Duke Ellington's crew now graces the stand at the Blue Note. Stan Kenton goes into the Note on Aug. 29, then Neal Hefti-Frances Wayne on Sept. 12 for two weeks, followed by Count Basie for two more.

## Sarah, Nat, Stan, Basie, B, Shearing, Woody To Tour

By HAL WEBMAN and LEONARD FEATHER

New York—If jazz and popular music haven't entirely taken over the concert field, the overall impression left by the recently announced plans for the coming season's tours certainly indicate that they've made a deep penetration of what was once strictly classical territory.

Promoters all over the country are waiting with eager pocketbooks for the advent of at least a half dozen star packages, some of which will occasionally rub shoulders at similar times and places. None of them, however, expects to be seriously hurt by the quantity and quality of the competition.

Norman Granz, for instance, will start out his annual Jazz At The Philharmonic tour Sept. 12 on the west coast, and will meet himself halfway across, since the Eckstine-Shearing tour, which he is also promoting, starts around the same time in the east before working its way to the coast.

### Basie Added

Mr. B and George, incidentally will have their strongest package to date, with the Count Basie orchestra joining them as an added attraction. Full personnel of the JATP unit will be announced shortly. It is expected to include most of the soloists who made last year's tour a financial success.

The final line-up for the *Biggest Show of 1952*, to be sent out by Tim Gale and Cress Courtney of the Gale office, includes Stan Kenton. (Turn to Page 19)

## Fisher's Gone Fishing In Far East Waters

New York—Pfc Eddie Fisher, who currently is one of the hottest disc artists on the market, was shipped to the Far East at prestime under the general belief that he would wind up in Korea. Fisher for the past year or so has served in this country working as a concert singer attached to the Army Band and in association with Army recruiting.

There is some talk that Fisher will be assigned to do a whirlwind tour of the Korean front lines with Harry Akst, the late Al Jolson's accompanist. The proposed tour to entertain front line troops would last six weeks.

## Band Bug Bites Mitch; Result Is Art Lowry & 'Happy Swing'

New York—Creating a unanimity among the record moguls that dance bands are making a steady climb back to the limelight, Columbia Records, the only major which up to this point hadn't made an effort to "create" a dance

band via wax, has finally succumbed and in no small way. The diskery's recording boss, Mitch Miller, has plotted for several months and will put up for public response the first Columbia-brand house dance band early in August.

The band is led by a lad called Art Lowry. His right monicker is Arthur Arturo. His mother and father know him as Arthur Illardi. He's a piano player and arranger. Till now, Art has jobbed around in high society spots like the Stork, Ciro's, Gogi's Larue, etc., with small ensembles.

### Demonstrations

Lowry, who makes the regular Tin Pan Alley rounds to keep up with the tunes, befriended a major

music publisher and began making demonstration records for him. The publisher one day took one of these demos plus a strong pitch for Art to Mitch. And, lo and behold, Mitch flipped.

"That's my bandleader," Mitch is quoted as saying. "Get me that man and let me get on the bandwagon." And on the bandwagon he has jumped. Lowry is a major project with Mitch. He's got the entire Columbia organization swinging behind it. In fact, Mitch is saving the Lowry project as his biggest item for the coming series of annual Columbia sales meetings which are scheduled for late July.

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## On The Cover

One of the fastest comebacks in the music business this year has been registered by Peggy Lee, seen on our cover at a radio rehearsal with Bob Hope. Peggy leapt back into the limelight with her first Decca release, *Lover*, on which she was co-starred with Gordon Jenkins.

To cap her recent achievements she has been set for her first major movie role (see full story on Page 3.)

Peggy's newest release is reviewed on Page 10.



RCA VICTOR TOPPERS are represented in force at this WNEW convention of stars. They assembled on Martin Block's show to herald the station's conversion of its record library to 45 r.p.m. discs. From

left to right, Martin Block, Bibi Johns, Perry Como, Eddie Fisher, Mindy Carson, Hugo Winterhalter, Paul Winchell (standing) and Dinah Shore seated with Jerry Mahoney leaning on her shoulder.



# Beware Of Imitations! Use Moderation, Says Les Paul



By LES PAUL

It seems to me that one of the worst evils in the music business today, or any time, is the business of imitation of styles.

A lot of wonderful musicians have been hurt by it—even one of my early idols, Django Reinhardt. When we were playing the Paramount with the Andrews Sisters, Django came up to our dressing room one day and introduced himself. He was over here on that tour with Duke Ellington.

I gave Django my guitar to fool around with while I was shaving. Well, I have never come so close to cutting my throat!

The guy sat there in the dressing room ad libbing, and I have never heard so much guitar. I just sat around and listened for awhile. The tone was so great—when he was playing my guitar it made a different sound—and the ideas! I wouldn't even attempt to think of anybody else who could play as much guitar as Django did then.

## Bad Influences

Yet today, Django is on so many different kicks, he's influenced by so many people around him, that he's becoming mechanical like so many others. It sounds as if he were playing something someone else wrote for him; as though somebody is thinking for him. I don't think all those influences on him have done him a bit of good.

It reminds me of a fellow who came in our backyard one day in California and sat around making some records. Stan Hasselgard. When he was killed, all the masters were still lying around at home, and they're still there; he never lived to collect them. They were great; he played wonderfully. But as soon as he came over from Sweden, people had started telling

him what to do and what not to do, and I remember thinking to myself at the time, pretty soon they'll be influencing this kid and spoiling his talent.

When Django first came over here it was the same thing. He was very confused with the Ellington rhythm section, and he had to get with the four beat rhythm and the way they played, and before long he started to change. He was out of his element.

## Les and Charlie

I remember when a very similar thing happened to me. Years ago we used to jam up town here with Charlie Christian. I found that if

(Turn to Page 14)

## A & R Shakeup At Decca, Coral

New York—Decca Records has completely revamped its recording department. The discery has broken down its departmental system into a centralized system with Jimmy Hilliard, moved up from Coral Records, slated to run the works. Paul Cohen, who had headed the country-r & d department, will be Hilliard's assistant. Sy Rudy remains in charge of classics and kidies. Mike Connor will be fully in charge of artists' relations.

Milton Gabler moves from the Decca recording department to take over the Coral recording job. Morty Palitz resigned from the Decca recording exec post to make way for the revamp.

## At Last!

Hollywood—Looks like the next musical personality to catch a break in pictures may be June Hutton, long familiar to *Down Beat* readers as the girl member of the Pied Pipers vocal group, the outfit that won the *Down Beat* poll year after year in its division until it broke up about two years ago.

The singer, who has been appearing as a single and was a regular on the Frank Sinatra TV show last season, had not been signed at this writing but the extensive—and expensive—screen tests which Miss Hutton has been getting at Paramount indicate that the studio thinks it's got a "discovery."

The attention suddenly given the attractive former Piper, after the many years she was around Hollywood and well known in music circles, points up the extent to which filmogues are combing video for new faces. Miss Hutton was spotted by a Paramount scout on the recent Bob Hope-Bing Crosby Olympic Games Telethon.

## Louis, Gordon Unite On Stage

New York—Louis Armstrong and Gordon Jenkins, jointly responsible for a series of widely acclaimed recordings on Decca, will be teamed in person when they open late in August at the Paramount theatre.

The date, which will mark Louis' first Paramount appearance in a decade, will follow the current Elliot Lawrence booking, opening August 20 or 27.

## Snag Develops In LA Union Merger

Hollywood—A big snag has developed in the negotiations between Locals 47 (white) and 767 (Negro) here that would affect a merger of the two union bodies. Most recent proposal made by 47 has been flatly rejected by 767, who characterize the offer as "ridiculous and totally unacceptable." Main objection was that the 47 plan made no provision whatsoever for a death benefit for life members of the Negro union.

New York—Mary Osborne, vocalist-guitarist, who is now under the personal management of the Ray Bloch office, cut four sides for MGM recently, featuring her voice and guitar with cello and rhythm, Jack Olsen on piano.

## Survey Says Music Favored As TV Educational Program

Hollywood—When the Federal Communications Commission releases those new TV channel frequencies that are to be reserved for non-commercial educational purposes, it will have to mull over the results of a survey conducted in this territory by Woodbury College.

On the question "Which educational course on TV would interest you most?" 31% of those queried checked off "Music" as their No. 1 choice. Nearest runner-up was Psychology with 13%. Only a scattering of votes were spread among such alternate subjects as English, Art, Civics, Home Economics, etc.

A spokesman for the Woodbury Public Service Survey department said the next move would be to determine the music preferences of average audiences. "Our preliminary investigations," she said, "lead us to believe that popular music should be taught by the 'greats' of contemporary music."

## Much Weight

The Woodbury College Tele-census (this one was No. 7) covers several western states, is conducted by Woodbury students for the purpose of measuring "television's impact on our daily lives." Because it is regarded as completely impartial, its results carry much weight with the industry.

## SONGS FOR SALE

.. Starring ..

## STEVE ALLEN



From among his many interests a man can identify a few as particularly favored, and from among these he can distill a small number of isolated memories which he is able to bring back into sharp focus on demand.

One of my favored interests is music, and whenever I rummage around in the file of my subconscious for impressions related to the field, I invariably withdraw the information that one warm, summery evening in 1939 I was privileged to hear, if only for a very few minutes, the soft and unforgetful playing of a trumpet by a great and tasteful artist.

The scene was Chicago's famed Panther Room, the plush nitery where in the gloriously musical thirties all the titans appeared and performed. I was of high school age at the time and it was the custom among those of my circle to hoard allowance money during the week and deliver it all to the greedy cash registers in the Hotel Sherman basement on Friday nights in return for the privilege of being allowed to sit at a wall-side table, nurse a lemonade and absorb the monumental big-band music of the time.

## Squirmin' At The Sherman

The particular night of which I speak, Gene Krupa's orchestra was on the stand and Gene, Anita O'Day, and Roy Eldridge were, by the strength of their talents, making the evening worthwhile, even to the perspiring butter-and-egg men who jogged laboriously about the dance floor, clutching local cuties to their vested paunches.

The evening grooved along, filled with cold lemonade or, to those of us who looked mature enough, frosted Tom Collins, filled with radio announcer's cant, and Anita's singing the blues and *Rhumboogie* and Roy blowing mightily on *After You've Gone* and *Let Me Off Uptown*, filled with the precise thunder of Gene's drums, and the awe-inspiring sight of him pounding at the skins so vigorously that sweat would seep through his shirt and appear finally through the material of his jacket. And then the evening was over.

## Roy Meets Horn

We were pooling our money and still shaking our heads appreciatively when somebody at the next table stopped Roy as he walked off the stand, trumpet in hand. We couldn't hear what was said but Roy suddenly straightened up and said, "Sure thing," and called the guitar man over and the two of them pulled up chairs and sat down at the table and started to play, very softly, *Body and Soul*. Roy had his horn muted and he blew with a thin, buzzy tone, sticking to the melody for the first few bars then gradually rewriting the song the way he interpreted it at the moment.

## Emotional Moment

The guitar player supplied quiet, rich rhythm and Roy swarmed around the harmonic structure of the song like a swallow flying between telephone wires. They were closing up the room but we didn't move. The ideas that came out of the horn were not spectacular with regard to technique, but they dazzled with their sheer prettiness. There was relaxation and subtlety and honey-smoothness and yet eye-closed, smiling, secret excitement interwoven in the pattern. You couldn't hear it 20 feet away and nobody came over to interrupt.

Roy played four choruses and an ad-lib tag and his playing sounded then to me as good as the best of Armstrong, Hackett, or Berigan. Maybe he was playing over his head. Maybe it was my mood. When you're at the impressionable poetry-loving suicidal age your esthetically perceptive mechanism can lay raw and exposed and pulsing and lose its value as a gauge of precise artistic values.

To tell you the truth, it doesn't matter. I just enjoyed that music and I won't forget it.

## Swingin' The Golden Gate

## Miguelito Valdes Makes Mighty Pitch For Progress

By RALPH J. GLEASON

San Francisco—"Anybody who says he doesn't want to listen to progressive music is wrong. Music wants to progress; it must progress. The progressive music of today is right where jazz of 20 years ago was."

This is not Charlie Parker or the voluble Stan Kenton speaking, but Miguelito Valdes, whose Latin band plays a great mixture of South American standards and the music of Porter, Kern and Rodgers and Hart.

"Music is music and must be appreciated in the full range from jazz to Toscanini—it is important in every field," Valdes believes. He implements this philosophy by incorporating into his band the best arrangements and musical product any hotel group has displayed here in years. As to this firm creed of acknowledgment of progress and the utilization of all it can mean to music, Miguelito adds the very practical admonition that "musicians have to be entertainers today or quit music. The public looks for a graphic type of music, they want to be entertained as well as listen... they want to see."

## TV Changes

Television has brought this about, Miguelito believes, and it

impact has radically changed the function of the musician.

As to his own position in the music field, Miguelito believes that the elements in the stream of music are growing closer together. "American harmonies are being used in Latin music more and more and Latin rhythms are being used in music in this country." This agrees with a recent observation of Xavier Cugat that in a program of 10 numbers by Billy Eckstine heard recently, eight were tunes with Latin rhythms.

However, Miguelito who is creating something of a house record at the Fairmont Hotel where he is set for the summer, wants to do a little more. "Freddie Martin can record a samba," he says, "so why can't I record a popular tune? I'm an American, and it's all American music, isn't it?" Kind of hard to argue with that, especially when Miguelito is such a powerful personality that he could undoubtedly sell Jerome Kern as well as he does Ernesto Lecuona.

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## The Hollywood Beat

# Peggy Lee Gets Big Film Role Nixed By Doris Day

By HAL HOLLY

Hollywood—Warner Brothers' forth-coming re-make of *The Jazz Singer*, starring Danny Thomas in the role enacted by the late Al Jolson in the 1927 version that ushered in the industry-shaking era of sound pictures, takes on new interest for music-conscious movie goers with the singing of Peggy Lee for what, at this stage of the operation, would appear to be virtually a co-starring role with Thomas.

The part for which Peggy was signed had been planned for Doris Day; and though Doris withdrew from the assignment because she—and her studio bosses—decided the part was not up to Doris' present standing as an attraction, it nevertheless may mark a major milestone for Peggy, who has done very little in pictures to date. The situation naturally gives rise to speculation as to whether Peggy's pact with Warner Brothers will be as important to her as that picture contract with the same studio was to Doris a few years ago.

### Parallels

There are both parallels and differences to be noted. Both Peggy and Doris started their careers as band singers, and both came into prominence in the music world on the success of specific recordings—Doris via her vocal with Les Brown on *Sentimental Journey*, and Peggy via her vocal with Benny Goodman on *Why Don't You Do Right?* Like Doris, Peggy will be doing her first important film work under Director Michael Curtiz. (It was Curtiz who spotted Doris as a potential star and brought her to Hollywood under a personal contract.)

Some of the differences: Doris had left Les Brown and seemed on her way to obscurity as a single when she caught the screen role in *Romance on the High Seas* that led to stardom. Doris started her Warner Brothers job at \$350 per week, is now reliably reported to be earning \$5,000 a week.

### Conversely

Peggy, on the other hand, after a number of years of moderate success and the usual ups and downs, is currently enjoying the greatest popularity of her career. She has one of the biggest records, sales-wise, in *Lover* since she left Benny Goodman here to make her way as a solo performer. Peggy has been getting as high as \$5,000 a week on theater and nitery engagements. She also has her own twice-weekly CBS show.

Her contract with Warners is, it is understood a nonexclusive arrangement calling for two pictures a year, if the option is picked up. This means she will be able to make "outside" pictures at other

## Hot Or Cool?

Springfield, Mass. — George Coulighan was in the middle of a vocal chorus with Johnny Brogan's ork at the Bridgeway Hotel when someone noticed he was singing as well as singing.

Firemen came in and hacked away at the flaming bandstand. Ninety minutes later, music was resumed.

And what was the number George was singing when he started singing?

Right again—it was *Kiss Of Fire*.

## Ella Subs For Ailing Oscar

New York — Oscar Peterson, scheduled to make his theatre bow here with a week at the Apollo opening July 11, canceled out at the last minute owing to illness and was reported to be in Canada suffering a nervous breakdown.

Ella Fitzgerald was brought in to pinch-hit for Peterson through the week. Ray Brown, Ella's husband, who was to have opened with Peterson, did not accompany Ella. She was backed by Hank Jones, Roy Haynes and Nelson Boyd.

## Ammons And Stitt Planning To Split

New York—Sonny Stitt, noted reedman who has been featured for some time with the Gene Ammons orchestra, plans to leave and form a combo of his own, probably next month.

studios, and—more important—will not be restricted from television, as are many top bracket film performers.

Incidentally, she also has been signed to collaborate with Sonny Burke on a set of songs for a forthcoming Disney feature.

Peggy's progress from this point should be interesting to watch. Much will depend on how she makes out in her *Jazz Singer* role.



COCOANUT GROVE OPENING of Frankie Laine in Hollywood recently brought a flock of celebrities; among them Lina Romay, seen with him here.



RED-HAIRED RITA Hayworth is as much an eyeful as an earful—news that will come as no surprise to her myriad fans, who may be interested in hearing her sing in her latest picture, *Affair In Trinidad*. (With the help of Jo Ann Greer's voice, that is.) (U.P. Photo)

## Swing & Sway Split 2 Ways: 11 Men Leave Sammy Solo

New York—Swing and Sway has gone astray. The long-simmering friction in the Sammy Kaye orchestra, due mainly to Sammy's refusal to play one-nighters and locations in order to stay in town for one TV show a week, erupted shortly before Independence Day.

Drummer Ernie Rudisill and ten other Kaye men expressed their independence by marching out en masse and forming a new band, which was promptly set to open July 21 at Bill Green's in Pittsburgh.

"Sammy just absolutely refused to work," Rudisill told the *Beat*. "We knew he was offered the Astor Roof; we knew he was more interested in concentrating on himself as a single. All of us were just desperate, and we thought we'd better rely on unity and all get out together."

### All Refugees

Rudisill, who will be billed as Ernie Rudy, will have one trumpet, trombone and saxophone less than Kaye did, and a guitar, so his 11-piece will stack up as a completely ex-Kaye ensemble. Trombonist Don Rogers will sing. There will be no girl singer; Kaye's Barbara Benson, though planning to leave the band, was due to get married and retire.

Since Rudisill will front the band, he has brought in his 20-year-old son, Ernie Jr., formerly with Blue Barron, to hold down the percussion chair.

The "Ernie Rudy" band will even have the same arranger (Frank Pumphandle and manager (Roy Maxwell) who worked for Sammy. GAC is booking the outfit.

An interesting aspect of the fracas is that Rudisill was able to register the name "Swing And Sway" as a corporation,

which Kaye apparently had neglected to do. However, a plan to bill the new crew as "The Swing and Sway" Band was subject to union jurisdiction at the International, which at prestime was still considering the ethics involved.

Another ironical angle is that Bill Green's spot in Pittsburgh happens to be the same location where the Kaye orchestra got its start.

## Duke, Singers Cut For Col.

New York—Duke Ellington has renewed his contract with Columbia records. On a recent visit to town he sliced several more new versions, at LP length, of old hits, including *Perdido* and *Take The A Train*.

Duke's new deal also calls for separate sessions by his singers, Betty Roche and Jimmy Griesom, to be released on the Okeh label. First coupling under this agreement was due out last week.

New York—The Symphony Sid combo, after playing a series of club locations, has disbanded.

Sid has been planning a return to disc jockeying, and was reported at prestime to be angling for a deal with a Cleveland station.

## Strictly Ad Lib

### NEW YORK

Frankie Laine broke the all time record for the Hotel Ambassador's Coconut Grove when he racked up 11,857 covers in a three week gig . . . Paul Weston, in addition to his music director chore, has become Columbia Records' Coast pop album supervisor. In addition to waxing them, Weston will help in creating and developing ideas for packages . . . Fran Warren is spending the summer working out in summer stock as the ingénue in *Remains To Be Seen*, the Lindsay-Crouse comedy . . . Wayne King recently celebrated his 25th year as a maestro . . . The Earle Theater, Philadelphia, will resume its stage show policy after Labor Day; the house shuttered for the summer . . . *Skirts Ahoy*, the movie in which Billy Eckstine made his screen debut, was the number one box office picture for the month of June.

Bing Crosby made a deal and then called it off for his fall radio-TV activities with Coca-Cola the prospective buyer . . . Guy Mitchell is vinding up his two week engagement at the Palladium, London, this week . . . Bob Hope, with special permission of Capitol Records which holds his disc contract will join Bing Crosby and Peggy Lee to make the albums of tunes from Bing's new slicker *Just For You* . . . W & W Distributing Company is sponsoring a mid-south Audio Show to be held at the Peabody Hotel, Memphis, August 4 through 7 . . . Leopold Stokowski will prepare a music segment for a major TV show to be presented in the fall by the Ford Foundation via CBS-TV and to be known as *Omnibus*.

AGVA administrator Jack Irving declared that the ruling forbidding its members to appear on disc jockey shows from night clubs is "unenforceable" and that it's not likely it will be put into effect . . . Jack O'Keefe Jr. is staging a series of Sunday summer sessions at the South Village Green Inn in Levittown, Long Island. First bash July 20 featured Bernie Privlin, Kai Winding, Bernie Leighton, Billy Bauer, Don Lamond and Arnold Fishkin . . . Ella Fitzgerald's first hubby, Ben Karnegay, picked up on a vagrancy charge, told the court Ella still sends him money; Ella's lawyer stated she never sent Benny a penny.

With *Songs For Sale* off the air for the summer, Steve Allen now has five radio half-hours a week, transcribed, heard over CBS in the East at 9:30 p.m. EDT. Bobby Sherwood, with a new trio, is a regular on the show . . . Ralph Burns' *Early Autumn* now has lyrics, written by Johnny Mercer. It's been waxed by Woody for Mars, Eckstine for MGM, Ella for Decca, the Westons for Columbia, and several others . . . Roy Eldridge and Coleman Hawkins formed a team to open at the Capitol in Chicago, backed by local men . . . Dizzy Gillespie pleaded guilty in a paternity suit in Toledo, paid \$1290 back support.

Louie Bellson, Duke's drummer wrote a new tune titled, *Dedication to Striped Suit Sam* (the book

man who has a scrap book of Ellingtonia which he spreads out for the guys in the band) . . . July 11, Duke Ellington and Stan Kenton had a battle of bands at Revere Beach, near Boston . . . Nancy Reed, singer, vibist and pianist, has joined the Bill Silbert WABD-TV show (Mon. thru Fri. 1:45 to 3:00) called Summer Matinee . . . Freddie Masters' zany crew opened at the Beachcomber, Wildwood, N. J. July 8, for eight weeks . . . Teddy King, who recorded with Nat Pierce's band became the first girl singer to record with George Shearing's Quintet middle of July . . . Teddy is now at the Village Barn, N. Y. C. as featured singer . . . The Light-house, on B'way & 76th St. has the Loumel Morgan Trio every Thursday and Larry Johnson, organist, 6 days a week; the Jan Ray Trio opened July 14.

### CHICAGO

Monday nights at the Blue Note have been enlivened of late by Studs Terkel's *I Came for to Sing* concert-type show. Studs (of the *Studs* Place TV show and folk records disc jockey) narrates the affairs and has Big Bill Broonzy singing the blues, Win Stracke doing Elizabethan songs, and Chet Roble interpreting big city blues. It's well-worth attending. Other nights of the week find the Duke and Co. onstand. . . The Joe Burton trio has been added to the bill at the Streamliner that includes Lurlean Hunter and Ernie Harper.

Musicians from Tez Beneke's and Tommy Dorsey's bands found a second home at the Character club, on Broadway near Belmont. The Red Lionberg-Kenny Mann-Kenny Frederickson trio is onstand and playing some invigorating modern jazz. . . Billy Eckstine was great bozoffice at the Chicago theater despite the fact much of the audience potential was home watching the Republicans battle on television. Jackie Gleason followed, with Joe Bushkin's quartet on the same bill, then on July 18, the Erroll Garner trio, Bobby Wayne, and Toni Arden opened for two weeks. Disc jockeys, too, are on the bill. Namely Jim Lounsbury, Howard Miller, Fred Reynolds, and somebody called Jack Eigen. Obviously a pseudonym. Les Paul and Mary Ford open Aug. 1.

### HOLLYWOOD

Dave Stuart, founder of Hollywood's Jazz Man record shop and the record company of the same name (he is no longer associated with either) is back here for a visit after a long sojourn in Europe . . . Joey Preston, kid drummer who starred at sessions and jazz concerts before he was 12 years old, graduated from Hollywood High school last month and joined the new Maynard Ferguson band. So did Nino Tempo, kid clarinet ace uncovered by Horace Heidt on his airshow of a few seasons back . . . Eddie Ronan, former *Down Beat* staffer (Hollywood editor 1947-49) and wife Betty, secretary to Carlos Castel, have parted. Friends figure they will patch it up . . . Ed Gardner's television of *Duf-* (Turn to Page 15)



# Pianistically Speaking, Herr Gieseeking Is A Gasser

By ROB DARRELL

Herr Gieseeking can't get an entry permit to play the piano in person in this country, but he's certainly gonna sneak into countless American homes on the magic carpet of LP's. Following up its big-bang releases devoted to Weingartner (nine Beethoven and four Brahms Symphonies, *Beat*-reviewed May 7) and the complete piano works of Ravel by Casadesu (*Beat*-reviewed June 18), Columbia now shoots the Gieseeking works in a salvo of six twelve-inch broadsides: Debussy's *Préludes*. Books 1 & 2, *Children's Corner Suite* and *Suite Bergamasque* (ML 4537/8/9) . . . plus another solo disc of the Brahms Op. 117 *Intermezzos* and Schumann's *Scenes of Childhood* (ML 4540) . . . topping it off with three concertos played with the Philharmonia Orchestra under Herbert von Karajan: Beethoven's No. 4 (ML 4535), Mozart's No. 23, K. 488, and the Franck *Symphonic Variations* (ML 4536).

And, man, what a ruckus and uproar of yeas and nays all this is gonna raise! The guys who have been hollering for years that Walter G. is unchallenged Champen of the 88 in certain repertoires, especially Debussy, will go into ecstasies—particularly since the LP pickings have been fairly thin up to now where their idol is concerned (the main items have been the two sets of *Images* on ML 2188, along with Beethoven's first and the Grieg concertos on ML 4307 and 4431 respectively).

## War-time Record

The still-belligerent anti-Nazis will ignore the music entirely and stir up the old controversy about Gieseeking's odoriferous war-time record (if he wasn't actually a Partei-Member, he surely was an active sympathizer with the Hitler regime) . . . And some phonophiles may pass sleepless nights making detailed comparisons between these and earlier versions, checking for variations and mutations in the readings and making sure that everything here is newly recorded and not just transferred from the old masters.

They've got some reason to query the current releases' birth certificates. For while there's no question but that the concertos and the Schumann-Brahms disc are fairly recent British recordings, to these somewhat battered ears they sound more like transfers from 78's than from tapes. They're not at all bad technically, but they don't sound to me like any "superb" recording (as they did to a reviewer in the *British Gramophone*), or even up to the best taping-and-processing standards of today.

## Debussy Sides

Some of the Debussy sides are even more questionable (although the *Suite Bergamasque* at least just appeared early this year in British 78's) . . . but I'm assured by the conventional "reliable source" that the present LP's all definitely are new versions. I'll buy that, but in doing so it makes me figger that if I could confuse these *Préludes*, for example, with my memory of the 1938 editions, either the new recordings—or most likely the transfers to LP—can't be too hot technically. Or else somebody's nuts . . . and don't look at me!

But, what the heck! What real difference does it make when, where, or how these platters were cut, as long as they sound at least reasonably good—which they do by non-hi-fi standards. It's Gieseeking's playing that's the sole drawing card . . . And there's no question at all about getting that in abundance and (in the Debussy works at least) getting it at its incomparable best. He does all the other works well, the poetic Beethoven fourth superlatively well, but since I haven't got time to discuss them all in detail and still meet my press deadline—let's confine the present comment specifically to the Debussy sides.

## In Concert

For it's right here that Gieseeking, whatever kind of rogue or dupe he may (or may not) be personally and politically, is absolute tops in interpretative musi-

cianship. That's particularly amazing if you've ever seen him on the concert stage, for he's a big burly buzzard who looks more like a butcher than an artist . . . And when he gets down to business, he huffs and puffs over the keyboard as if he were going to out-Schmnozola Durante in demolishing it . . . (I've never been able to understand how recording engineers have avoided miking his fortissimo grunts along with his pianissimo playing!) But, *mirabile dictu!*, out of all this Bronko Nagurski, Neanderthal-man approach, comes the miracle of the sweetest, most sensitive, delicate yet precise playing as ever tickled the aural sensibilities of the most exacting connoisseur of pianism!

His superb artistry got me when I first heard him back in the 20's and early 30's in Boston . . . It got me in most of his records, right from the early Homocords (and whatever became of that label?), the single American Brunswick of 1928, and the first Columbia (beginning with the Beethoven Op. 31, No. 2 Sonata of 1931) . . . through his long series of later Columbia pre-war releases, and up to the current batch of LP's.

## Five Stars

And at that, I'm not too hot on Debussy's piano music for its own sweet sake. I can take it or leave it alone—except when Gieseeking metamorphoses it into something rich, strange, and irresistibly magical. It's always a joy to watch or hear a champ in any field operate at top form. That's just what you can do here and, take it from me, it's a show not to be missed . . .

Whatever the actual recording dates may be, I can't give these three Debussy discs better than two or perhaps three stars for recording. But where the playing is concerned—Hey! Printer! dig deep in the type bin . . . For the first time in my *Beat* reviews, I'm crowning the performances here with all five stars—and throwing in a couple of orchids for good measure!

## Dean, Viv Set For Westminster Wax

Paris—Dean Dixon, the eminent American conductor who now resides in this city with his pianist wife, Vivian Rivkin, will be heard via records in his native land via Westminster Records. Dixon has been signed by that discery to make a series of recordings with European orchestras. He will make his first records in the fall.

Miss Rivkin also has been signed to a term contract by the Westminster company.

## Urania Sets La Scala Deal

New York—Urania Records accomplished one of the biggest coups in the classical record field when the firm successfully completed a new term recording contract with the La Scala Opera Company.

Urania will release its first La Scala recordings in the fall, with at least six full-length operas set for the first release.

*Down Beat* covers the music news from coast to coast.

## CLASSICS IN CAPSULE

Current disc and album releases with ratings and once-over-lightly commentary by classic specialist, R. D. Darrell. LP's only are listed. The ratings (separate for musical performances and technical recording quality) are: \*\*\*\*\* Excellent, \*\*\*\* Very Good, \*\*\* Good, \*\* Fair, \* Poor.

### STANDARD WARHORSES

DISC DATA	RATINGS	COMMENTS
GRIEG: Peer Gynt Suites 1 & 2. Boston Pops Orchestra—Arthur Fiedler. RCA VICTOR LM 7002, 10".	★★★★ Performance ★★★★ Recording	Oh, for the good old days when "Peter Gink" was a hit piece by the incomparable Brown Bros. sextette! A couple choruses from that certainly would salve the present dead-pen coupling of these familiar suites . . . But humor's the only real lack here: Fiedler's performances are both skillful and energetic, for all their matter-of-factness, and the strong, open recording does full justice to the Bostonians' top-notch playing.
KERN: Show Boat Scenarios. RODGERS: South Pacific Scenarios & Slaughter on 10th Ave. Phila. Pops—Kostelanetz. COLUMBIA ML 4514, 12".	★★★★ Performance ★★★★ Recording	Even Kesty hardly can go off-beat with this material . . . and indeed he dishes it up with a remarkably small side-order of ham. The "Show Boat" scenario grows with the years as a well concert-poem . . . If R. R. Bennett's deft Querschnitt of "South Pacific" airs doesn't hang together as well, it's still got the tunes . . . while "Slaughter" remains a knock-out score even in the over-blown recording it's given here. And of course the triple-play's sure box office.
SMETANA: Moldau & From Bohemia's Meadows. Hamburg Symphony—Joseph Keilberth. CAPITOL L 8166, 10".	★★★★ Performance ★★★★ Recording	Instead of (or in addition to) these best-known poems from the My Country cycle, I wish Keilberth had done the less familiar <i>High Castle, Tabor</i> and <i>Libuše</i> , for the only complete LP set is the oldish Jirak (Telefunken) edition for Mercury. However, these are very nicely played, if with very ripe expressiveness, and recorded with fine, cool transparency.
VERDI: Il Trovatore. La Scala Soloists & Chorus, & Milan Sym.—Molajoli. COLUMBIA SL 120, 2-12".	★★★★ Performance ★★★★ Recording	A slap on Columbia's wrist for not designating this a "request" or "treasure" re-issue, or otherwise indicating that it was dug up from the 1931 files. At that it sounds surprisingly good recording-wise, at least for its age . . . And if Sencicelli screams excruciatingly, the rest of the cast isn't bad and Molajoli's reading is admirably brisk and pointed. But the music itself, of course, is strictly for operatically dizzy birds.
FRENCH MUSIC (Ravel, Berlioz, Lalo, Saint-Saens). Boston Sym.—Charles Munch. RCA VICTOR LM 1700, 12".	★★★★ Performance ★★★★ Recording	Mebbe Munch doesn't thrive as well on Boston's baked beans and codfish balls as he used to on Marseilles bouillabaisse . . . He's been mighty sluggish in his recent recordings: his Ravel <i>Faust</i> is heavily lumbering here and the <i>Rapsodie Espagnole</i> fireworks merely fizzle. Oversight, the less virtuosic overtures by Berlioz, Lalo & Saint-Saens come off somewhat better, but through-out the orchestra is in such magnificent form and recorded with such rich strength that it deserves much lighter-handed and taster readings.

### NOVEL SLANTS

COPLAND: Our Town & THOMSON: Flow That Broke the Plains. Little Orch.—Scherman. DECCA DL 7527, 10".	★★★★ Performance ★★★★ Recording	Copland's appropriately nostalgic film score has been represented on discs before only by piano excerpts, but here we have it complete and hauntingly played by Scherman's little ensemble. Thomson's even more effective music for the "Flow" documentary was done in 1947 by Sckowski on RCA Victor 78's, but this is nearly as good a performance and of course even better recorded. It's good to have on LP's, for its deft and appealing use of cowboy and hymn tunes puts to shame most more ambitious ventures into "echt" musical Americana.
RAVEL: String Quartet in F. Paganini Quartet. RCA VICTOR LM 146, 10".	★★★★ Performance ★★★★ Recording	The Paganinis are as ever suave, expressive, and deft here, but they seem just a bit spiritless and sound more than a bit of the same in comparison with the more vitally read and far more dramatically recorded Snyevant version on Philharmonic 104. But at least it's good to get a different light thrown on the varied facets of this authentic masterpiece of 4-string writing.

### RARE VINTAGES

BEETHOVEN: Sonata 2 & 15, 5 & 32, 7 & 13. Wilhelm Kempff, piano. DECCA DL 9585, DL 9587 & DL 9584, 3-12".	★★★★ Performance ★★★★ Recording	Continuing his monumental series, Kempff is admirably light-fingered and genial in the early sonatas, Op. 2, No. 2, and Op. 10, Nos. 1 & 3 . . . lucid and restrained in the early-middle works, Op. 27, No. 1 (little-known companion to the famous <i>Moonlight</i> ) and <i>Pastorale</i> Sonata, Op. 28 . . . nobly dramatic in the mighty last work of Beethoven's <i>Thirty-Two</i> , Op. 111. Primarily for Beethovenians, every one of this series is equally profitable for anyone who enjoys intelligent pianism and sober but searching musicianship.
D. SCARLATTI: 12 Sonatinas, Vol. 3. Fernando Valenti, harpichord. WESTMINSTER WL 5139, 12".	★★★★ Performance ★★★★ Recording	Valenti's reformed pianist who takes to the harpichord like a duck to water, banging it around with a lot more gusto and I'd say more skill than most of the older and more famous jack-twanglers in the field. This third in a Scarlatti series (preceded by WL 5106 & 5116) includes the "sonatas" Longo nos. 10, 25, 33, 58, 165, 241, 352, 365, 419, 420, 432 & 433—"flirt" pieces, but some of the liveliest and most ingenious music ever written!
CONCERT RECITAL. Marie Powers, contralto, & Frank La Forge, piano aco. ATLANTIC LP 1207, 12".	★★★★ Performance ★★★★ Recording	Let's tippytoe, with averted eyes and ears, past this one! Marie Powers is a great dramatic artist (as demonstrated in <i>The Medium</i> ), but her voice isn't attractive in itself . . . she's no <i>Lieder</i> singer and I'd say more skill than leap she's exhumed Frank La Forge as accompanist. The only good thing that can be said about this hodge-podge of some 17 familiar songs and airs is that the enunciation (diction to you!) is excellent throughout.

## Classicadenzas

BY ROB DARRELL

LOST IN THE STARS CONFESSION. Don't get me wrong, bud, and conclude I'm breaking down just because I've cut loose with two sets of five stars in this issue. As a matter of fact, the Liszt-Bartok disc is the third I've reviewed in these pages that wins the top salute for recording honors . . . (I five starred the Stakowski-Grainger RCA Victor release in the *Beat*, July 16 and awarded by inference at least to Scherchen's Tchaikovsky Fourth in the *Beat* May 21.)

For performance, however, I have to admit that Gieseeking's Debussy is the first my conscience has let me shoot the works on. A number of devoted readers have taken me to task for my parsimony, but I'm a stubborn guy. I just can't see passing out several top honors in each batch of reviews: that leaves nothing in reserve when something really extra-special comes along . . . Besides, while it's easy enough to tell at first hearing whether a performance is good or bad, or even very bad, it's a lot tougher to be sure a very good performance is truly great until you've had a chance to test it by repeated hearings over a considerable time. If it's really great, it will continue to grow in stature with every hearing.

And while I'm on this rating headache, I ought to add that I often take the artist's standing into account. If this issue's RCA Victor "French Music" disc were conducted by Joe Dokes and the Oshkosh Sinfonietta, I wouldn't hesitate to give it three stars for performance. But when it's Munch, with a gang like the Bostonians under him, I begrudge him even two. Erratic as he often is, he certainly can do better than here . . .

POWER OF THE PRESS DEPT.: Sometime ago (*Classicadenzas* in the *Beat*, May 21) I

passed on a press notice about the release of an "unmodulated" test record and jestingly suggested that it'd be welcome for review, even though it probably would test my powers pretty severely, since it contained nothing but silence . . . To my pleased surprise, the Engineering Vice-President of Audio-Video Record Co., NYC, caught my crack and obligingly sent along a copy of the "Microcheck Record," complete with six three-minute bands of nothing on a single-sided LP acetate.

But I'm no sucker! I'll skip a review, for I'm at a loss for words (for once) . . . It's put out for engineering purposes only, of course, and I intend to put it to good use in checking surface noise levels, pickup-stylus tracking, wear, etc. And some day, after going through several dozens of musical LP's, what a relief it'll be to put this one on the turntable, lie back, and rest my ears . . . Columbia's "Quiet" series is all right, but you can still hear music even at narrow-dynamic-band Muzak levels. For me, there are times when what I want to hear most is plenty of nuttin'!

SUMMER WINDS: When I do dig into modulated rather than unmodulated grooves these days, I usually find a rich lode of wood-wind music. Working on the current "Instruments on LP" series, I feasted first on all the flute discs I could get my hands on, then on clarinets, with oboes, bassoons, and wood ensembles coming up . . .

And even off the records, I can't seem to get away from them. I've been putting in a cataloguing stint at the Music Division of the New York Public Library lately and so I was on hand to catch the opening program of its summer series of recorded concerts in Bryant Park. And surprise, surprise! what did I hear but the Goodman-Columbia-Copland Clarinet Concerto, plus—in person, not a moving pitcha—Benny himself, playing the Mozart Clarinet Quintet with the New Music Quartet, as an extra added inaugural attraction.



Instruments On LP-2

# The Life And Times Of The Clarinet On LP

By ROB DARRELL

Continuing the "Instruments on LP's" series begun in the previous issue (*Beat*, July 30, 1952), I'll jump one line in the normal orchestral-score order and go from the flute to the clarinet family. This'll give me a chance to combine the oboe

and bassoon families in the next installment, for unfortunately the double-reeds are less extensively represented in present-day recordings than the flute, recorder, etc., whose repertory took considerable space to cover, or the clarinet, E flat or D clarinet, basset horn, and bass clarinet covered herewith.

Following the same pattern as before, I'll start off with solo clarinet "collections" (recorded recitals) and concertos, which provide perhaps the best opportunities for learning the instrument's distinctive tone qualities in various parts of its range and with some of the characteristic techniques normally employed both in writing for and in playing the clarinet. These will be followed by a listing of chamber works in which the clarinet is starred, sometimes with one other wind instrument, as well as piano, harpsichord, or strings. (Works in which more than two wind instruments are used will be covered later in an installment devoted exclusively to wind-ensemble recordings.) And finally I'll survey briefly the more important clarinet solos in larger symphonic works,

together with the lamentably few significant solo examples of the "high" clarinet, basset horn, and bass clarinet on disc.

## Solo Clarinet

Simeon Bellison (N. Y. Philharmonic-Symphony), with piano accompaniments by Julius Chajes, plays a well-named *Recital of Rarely Heard Music* on Classic CE 1001, but unfortunately it consists mainly of transcriptions rather than originals: Mozart's *Rondo in D*, K. 382, Tchaikovsky's *Autumn Song* (October from *The Months*), Beethoven's *Don Giovanni* Variations, and a genuinely rare *Adagio for Clarinet* that Wagner wrote when he was only twenty.

Reginald Kell, who came close to dominating the phonographic clarinet-solo field in recent years, plays Stravinsky's curious little *Three Pieces* for unaccompanied clarinet on Decca DL 9570—together with the Debussy *Premiere Rhapsodie* and Hindemith *Clarinet Sonata*, in which Joel Rosen is the collaborating pianist. Kell's many concerto and chamber recordings will be mentioned in a moment, but

meanwhile I shouldn't ignore his immensely popular *Quiet Music* disc (London LS 61), although strictly speaking it's mostly salon rather than sterling-silver "classical" music: *In The Gloaming, The Gentle Maiden, Kilarny, Some Folks Do, Has Sorrow Thy Young Days Shaded, Gentle Annie, The Snowy Breasted Pearl, and La Paloma*—all done in seductively appealing arrangements with a small chamber ensemble.

The fabulous Artie Shaw, aping Goodman's versatility in jumping from jazz to longhair fields, appears on Columbia ML 4260, with an orchestra conducted by Walter Hendl, in a batch of mostly piano transcriptions, called *Modern Music for Clarinet*: Ravel's *Piece en Forme de Habanera*, Milhaud's *Corcovado* (*Saudades do Brazil* No. 7), Debussy's *Petite Piece*, Poulenc's *Valse, Andalusia* (No. 5 of the *Danzas Españolas*) by Granados, Kabalevsky's *Short Story* and Morton Gould's *Guajira*. Over-aside, he reverts to poppier material in *The Man I Love, I Concentrate on You, Mood in Question and Rendezvous for Clarinet & Strings* (with the New Music String Quartet).

Aron Copland's 1948 Concerto leads the list, played by Benny Goodman (rather naturally, since he commissioned it) with the Columbia String Orchestra under the composer on Columbia ML 4421... Debussy's *Rhapsodie* (originally written with piano, but later orchestrated by the composer himself) unfortunately is available on LP only in the piano version (in the Kell collection mentioned earlier). An early orchestral edition by Hamelin with orchestra under Coppola (RCA Victor 78) is out of print, but the 1941 Columbia 11517 No. 78 by Goodman with the N. Y. Philharmonic-Symphony under Barbirolli still may be obtainable.

The finest of all clarinet concertos (Mozart's, but natch!) is just out in a new Haydn Society release, HSL 1047, by Louis Cahuzac with the Danish State Radio Chamber Orch. under Woelke. And there are earlier versions by Kell with the Zimber Sonfionetta on Decca DL 7500, and Etienne with the Hewitt Chamber Orch. on Vox PL 6660.

Spohr's Concerto No. 3 in F minor stars Franz Hammerla with the Linz Bruckner Symphony under Jochum on Urania 7021... Richard Strauss's Duo-Concertino for Clarinet & Bassoon features Gerald Caylor with Don Christlieb and the Los Angeles Chamber Symphony under Harold Byrns on Capitol P 8115... Weber (one of the earliest and most prolific composers for the clarinet) is represented by a Concertino, Op. 26, by Alfred Buerkner with the Ber-

lin Philharmonic under Schrader on Urania 7012, and the Concertos No. 1 in F minor, Op. 73, and No. 2 in E flat, Op. 74, by Alois Henne with the Salzburg Mozarteum Orchestra under Walter on Period SPLP 529...

## Chamber Works

C. P. E. Bach: Trio Sonatas in E flat & B flat, Henri Druart with bassoon & harpsichord, Concert Hall CHS 1074... Beethoven: Trio, Op. 11, Kell, with 'cello & piano, Decca DL 9543; also by the Alma Trio, Allegro AL 34... Berg: Four Pieces, Op. 5, Sidney Forrest with piano, Lyricord LL 13; also Earl Thomas with piano, Dial 15... Brahms: B minor Quintet, Op. 115, Kell & Fine Arts Quartet Decca DL 9532, Alfred Gallodoro & Stuyvesant Quartet, Concert Hall CHC 4; Sonatas, Op. 120, Nos. 1 & 2, Kell with piano, Mercury MG 10016 (Benny Goodman never has re-made his Columbia 78 version of No. 2); Trio, Op. 114, Leopold Wlach Westminster WL 5146 (just announced) and Kell, Decca DL 7524 (*Beat*-reviewed May 7, 1952), also Sidney Forrest Lyricord LL 9... Glinka: Trio *Pathétique*, Leopold Wlach with bassoon & piano, Westminster WL 5019... Hindemith: Sonata, Sidney Forrest, Lyricord LL 15 (and also in the Kell collection mentioned above)... Ives: *Largo* from a Clarinet Trio, David Weber, Polymusic PRLP 1001...

## Clarinet Galore

In addition to Britten's *Young Person's Guide to the Orchestra* (Columbia ML 4197), in which the clarinet has featured parts, along with all the other orchestral choirs in turn, some of the other best-known symphonic works in which the clarinet has particularly prominent solos include: Beethoven's 8th (Minuet) and 9th Symphonies... Dvorak's *New World Symphony* (last mvt.)... Goldmark's *Rustic Wedding* ("In the Garden" mvt.)... Liszt's *Les Préludes*... Mendelssohn's *Reformation* Symphony (Andante)... Saint-Saen's *Bacchante* from *Samson et Dalila*... Tchaikovsky's *Francesca da Rimini* (slow "Francesca" theme) and 5th Symphony (1st mvt.)... Wagner's *Goetterdaemmerung* (Act I, Scene 3) and *Tannhaeuser Overture*... and Weber's *Oberon* and *Freischuetz* Overtures...

The Bass Clarinet's most famous solo is that in the *Dance of the Sugar-Plum Fairy* from Tchaikovsky's *Nutcracker Suite*. But it's also featured in the *Coronation March* and elsewhere in Meyerbeer's *Prophète*, also in his *Huguenots*, Act 5... in Richard Strauss's *Don Quixote* (Sancho Panza theme) and *Sinfonia Domestica*... and in Wagner's *Tristan und Isolde*, Act 2... I might even add one of my own favorite bass clarinet bits, although it's only a single held note while the rest of the orchestra is silent for a moment, in the slow movement of Franck's D minor Symphony...

The "high" or "little" clarinet in E flat (or in D in some German makes) provides the last gasps of Till on the scaffold near the end of Richard Strauss's *Till Eulenspiegel*... It joins with the oboes to provide the shrill yakkings of "The Critics" in the same composer's *Heldenleben*... It also has a prominent role in Liszt's tone-poem *Mazeppa*, and of course is heard occasionally, especially in climaxes, in many modern symphonic works...

The Basset Horn, a kind of early alto or tenor clarinet, is seldom heard nowadays and its parts are usually played on the E flat alto clarinet in such works as Beethoven's *Prometheus Overture*, Mozart's *Magic Flute* and *Requiem*, Mendelssohn's *Scottish Symphony*, etc. Luckily, however, there's one LP on which you can hear the real McCoy: Mendelssohn's *Concert Pieces*, Op. 113, on Westminster WL 5024, in which Franz Bartosek plays basset horn, Leopold Wlach clarinet, and Jorg Demus piano. The Mozart *Diver-timento* No. 2, K. Anh. 229, on Westminster WL 5022, calls for two basset horns and bassoon, but the former are replaced by clarinets (Wlach and Bartosek) in the recorded performance.

**DID YOU KNOW** that Archie Bleyer's sidemen have seven-year personal contracts with Arthur Godfrey, and that each of them nets more per week than many band-leaders?



**RISEING YOUNG CONDUCTOR** is Guido Cantelli of La Scala Orchestra, heard in Tchaikovsky's *Symphony No. 5* on the first American H.M.V. release. Cantelli is being hailed as a young Toscanini.

CE 1002... Douglas Moore: Khachaturian: Trio, Simeon Bellison with violin & piano, Classic Quintet, David Oppenheim & New Quartet, Columbia ML 4494... Mozart: Quintet in A, K. 581, Kell with Fine Arts Quartet, Decca DL 9600, Benny Goodman with American Art Quartet, Columbia ML 4483 (*Beat*-reviewed 7 May 1952), Leopold Wlach with Vienna Konzerthaus Quartet, Westminster WL 5112, Sidney Forrest with Galimiri Quartet, Lyricord LL 10, and Augustin Duques with Eidus Quartet, Stradivari STR 601... There also is a brand-new Italian version from London—to be *Beat*-reviewed next issue.)

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## Turning The Tables—VII

## "Let's Wail!" Cries Ex-Hoofer, Ex-Actor DeeJay Ralph Cooper



DeeJay Ralph Cooper and cohorts Lionel Hampton, Johnnie Ray, and Billy May all looked mighty happy when they posed for this shot at a recent Cooper party.

By AUNT ENNA

New York—According to a recent Pulse survey, the most listened-to disc jockeys playing music after midnight in New York City are Art Ford and Ralph Cooper.

The eminence of Ford and his Milkman's Matinee came as no surprise, but the fact that Ralph Cooper placed may have been a startling reminder, to many, of the importance "Coop" has attained in this field.

Ralph Cooper operates nightly from midnight to three over WOV from a glass-enclosed booth at the far end of a long bar-and-grill called the Palm Cafe, just a few vibrations from the Apollo Theatre on 125th Street. To many New Yorkers in recent years he has come to represent the cream of the late night crop.

Local contemporaries in the jazz-inclined-jockey market have fallen into several categories, among them (1) too serious, (2) too illiterate, (3) too self-consciously humorous, (4) too much rhythm and blues. Listeners who have found one or more of these faults with Cooper's competitors are satisfied with his lack of pretention. His idea of introducing a record generally consists of two words: "Let's wail."

#### From Foot To Mouth

Few of Cooper's listeners are aware of the strange assortment of jobs that preceded his bow behind the turntable. Of all the gabbers who ever grabbed a mike, he might be selected as the least qualified for jockeydom, for it was with his feet, not his mouth, that he earned much of his name and many years of his income.

Born in New York City, Cooper interrupted his schooling to go on the stage in *Runnin' Wild*, the show that introduced the Charleston to Broadway, as a chorus-boy. Teamed with one Honey Boy Thompson, he worked at Joe Glaser's Sunset Cafe in Chicago. With the help of Earl Carroll, he joined with Eddie Rector to form the act of Rector and Cooper, which stayed together for several years and acquired a reputation as one of the top dance teams of the day. At one point the duo was tripling between the College Inn (where it was the first colored act ever presented), the Sunset, and a theatre. After the act broke up in 1931 Coop worked as emcee and producer for colored theatres, then formed his own 11-piece band, the Congo Knights, for which Ralph made a spectacular front man, dancing, turning cartwheels and even playing alto sax.

#### Two-A-Day Days

Roy Eldridge and Zutty Singleton were with the band for a while. Reginald Forsythe, the British arranger, toured with the unit, which got as far out as Denver and as far downtown as the

Hattie McDaniel's husband. He stayed on as dance director, teaching Shirley Temple and Alice Faye.

"But I soon saw," says Ralph, "that the parts Hollywood was giving Negro actors were, ah, not representative of what the boys on the corner would be happy about. I talked it over with Harry Popkin, who owned some theatres. That's how we started Million Dollar Productions, Inc."

Ralph, never the idle type, was actor, writer, co-director and part-owner. He was involved in seven pictures, most of which can be seen today on television, though back in the 1930s they were restricted to the country's few Negro theatres.

#### Enter Mrs. Jones

One of the pictures was called *The Duke Is Tops*, with Ralph in the title role. Needing a leading lady, he put in a long distance call to Lena Horne, who was 21 and living the quiet life of a retired Noble Sissle band vocalist. Lena, then Mrs. Louis Jones and mother of a month-old girl, very reluctantly made the trip to Hollywood for the \$600 gig. Her reluctance turned to chagrin when Cooper looked at her and decided she was 25 pounds too heavy. After she'd dieted furiously, they shot the entire picture in 10 days (Marie Bryant was also in the cast) and Lena hurried home to further retirement.

After Million Dollar Productions had failed to multiply its mythical million, Ralph went on the road again for a year or two with a vaudeville show, then settled in New York and fell into what turned out to be a long and lucrative partnership with William Bell Graham, an ad agency executive. He started the *Jump 'N' Jive* disc jockey show on WINS, later WMCA, and, as a special feature one night a week, presented a live show—all this under the sponsorship of Pabst Blue Ribbon Beer.

#### Red, White & Blue Ribbon

For those who were lucky enough to hear any of the fabled "Blue Ribbon Guest Nights," the series stands out as the greatest in radio memory, unsurpassed even today by either local station or network. Every week a great band—Ellington, Hampton, Lunceford, Hines, Les Brown, everyone from the top down—would put on a terrific program supported by equally great guest acts.

The show was just on the point of being set for a coast-to-coast deal when Pabst changed agencies and the malt came to halt. However, Ralph was able to organize a "Blue Ribbon Salute" for a long tour of army camps. For this show, his talent comprised the Earl Hines band (with Billy Eck-

stine, Sarah Vaughan, Dizzy Gillespie, Charlie Parker, Benny Green, (Shadow Wilson et al) and Bill Bailey, Patterson and Jackson, the Four Blue Bonnets, plus Louis Jordan's Tympani Five! After this startling contribution to the war effort, Ralph, possibly aware that nothing could top it, decided to retire in a monastery known as the Gale Agency, where he and his telephone lived the quiet life of a talent booker.

#### Fresh Air

Three or four years of Gale, followed by a year or two of running his own booking agency without any conspicuous triumphs, convinced Coop that it was time to get back into radio. He did so late in 1949, taking over Symphony Sid's time on the midnight shift at WMCA. When he was bumped off by the Barry Gray-Chandler's deal for that hour, he moved to his present protector, WOV.

"It was rough riding at first; I was sure nobody was listening but my family," says Coop, who knew he was stepping into a spot where no midnight audience had been built.

Today he not only has the assurance of an outside audience; he has a constant flow of celebrities dropping in at the Palm, has had a fabulous series of parties

such as the Johnnie Ray-Billy May event pictured in these pages recently, and has built his audience with several series of special sports-coverage jobs. Prominent among the latter was *Train Today With Sugar Ray*, a series of daily taped interviews conducted at Robinson's training camp. And to top it all off, he recently started a series of video amateur hours, *Spotlight On Harlem*, over WJZ-TV.

In short, Joe Glaser and Ralph Cooper have one thing in common. They've both come a long way from the Sunset Cafe.

## Weston Wants Out In Shrimp Bake

Hollywood—Paul Weston, who was listed as a defendant in Ben Pollack's song suit claiming authorship of *Shrimp Boats*, has petitioned U.S. Court to withdraw his name from the action.

Weston states that the song was brought to him by the Disney Music Co. and Paul Mason Howard, the zither player also mentioned in the suit, and that if there was any infringement on anyone else's work he was unaware of it.

## Rocking Chair Not For Duke, Despite 25 Restless Years

New York—What happens to a name bandleader when he gets tired of traveling? When he's weary of the endless years on the road but knows it's the only way to meet his payroll and keep the band together, what's the solution?

Seeking an answer, we dropped in backstage after catching Duke Ellington at the Apollo recently and steered the conversation around to this subject in a subtle, devious manner by posing the following question:

"Duke, aren't you sick and tired of touring?"

The Ellington calm was unruffled as ever. The maestro, at 53, is the least young leader now traveling with a dance band. He has had approximately a quarter of a century of almost unremitting wandering; yet his answer failed completely to resolve the problem.

"I like it," he said.

As he went into details, we began to believe him, incredible though it seemed at first.

#### Cross-Country Cameraman

"You get used to the idea of renewing friendships in each city," he went on. "You get a kick out of seeing people visit you at a date who were there when you played the town last year. I've always gotten a big bang out of making new friends and meeting old friends on the road. And taking a gang of photographers, too."

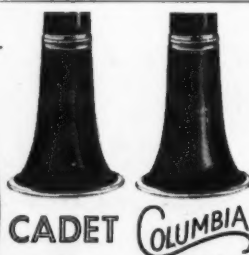
"Not long ago we were in territories like Idaho, Montana, Iowa, Wyoming—places where a visit from a band like ours is a rare treat for the people. And right now we're off to towns we've never played before, in Nova Scotia. I like it."

"I like the feeling when a cat comes up to you in Walla Walla and says, 'I used to come down from Yale years ago to see you at the Cotton Club.'"

"Sure, it would be great to sit down in New York with our own television show—but traveling doesn't bother me."

Guess we just got the wrong angle on this question. Next time, we'll interview a bandleader's wife.

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**BRITISH BLUES THRUSH** Neva Raphaello listens attentively as Lonnie Johnson (left) and Ralph Sutton work out a routine in a rehearsal room at London's Festival Hall. A few hours later they were onstage on their own spots and to accompany Neva.

## Festivities Not So Festive At Union-Ridden British Festival

British Musicians defied their Union's instructions not to play on the same stage as Lonnie Johnson and Ralph Sutton, and the International Jazz Concerts at the Royal Festival Hall went on with MU rebels and non-Unionists completing the bills.

The rebels will no doubt be fined or even expelled by the MU for their action.

Britain's number one revivalist, Humphrey Lyttelton, who defied the MU to play with Sidney Bechet two years ago, stood by the Union on this occasion and refused to appear at Festival Hall.

On the eve of the traditional concert, however, he accompanied Johnson in a session at a suburban club.

On the concert night he watched from the stalls as Johnson and Sutton went on stage with little-known groups recruited for the occasion.

### Loyal To MU

The Christie Brothers' Stompers, also billed for this show, backed out, and at the modern concert none of the bands originally booked appeared. Gerald, Johnny Dankworth and Jimmy Walker all stood by the Union as Swedish altoist Arne Domnerus and Dutch trumpeter-pianist Rob Pronk took the stage.

But Union men did play the concerts. A complete band of unionists played the traditional show, and other individual MU members defied their Union's ruling at both concerts.

The presentation of non-Union

bands has caused a serious rift in the National Federation of Jazz Organizations, organizers of the concerts. Five officials have already resigned.

The Federation has also been strongly criticized for the brief spots allocated to the visiting jazzmen. Ralph Sutton, star of the traditional concert, was given only six solos in a bill full of second-rate material.

### Not Enough

Domnerus, the sensation of a very modern concert, was given little time on the stage.

Lonnie Johnson, who partnered Sutton, was given more time, but disappointed with a very commercial program, including such pops as *Stardust* and *Prisoner Of Love*.

Pronk, an average pianist, was unimpressive as a trumpeter and was dynamically carved by British altoist Joe Harriet, one of the MU rebels.

We should have heard more of them in that one performance their working permits allowed.

Domnerus did not know until he arrived in London a few hours before his concert that he was to appear only with a rhythm section. He had expected the full Gerald Band. But he was nevertheless stupendous. His playing was the near-

## The Show . . .

Chicago—Folks who saw Louis Armstrong at the Blue Note during the middle of his just-completed run may have wondered why Satch played almost no trumpet at all night after night without any explanation. Pops had a raw, ugly cold sore on his lower lip almost as big as a half-dollar, and though he did play a bit each set, it was agony to do so. Yet he refused to announce same to the audience. "I'll quit this business before I ever come up with any of that sympathy stuff," was his reason.

## Shelly Manne Coaches Actor

Hollywood—Shelly Manne has been coaching Joel Marston, young screen actor who will be doing the role of the drummer in the summer stock edition of *Remains To Be Seen*, in which Jackie Cooper starred in the New York stage production. Marilyn Maxwell will do the role of the young girl singer, enacted by Janis Paige in the original production. Marston and Miss Maxwell are rehearsing their roles here. They hit the Eastern Strawhat Circuit around Aug. 4.

In the play Marston performs on stage to the Sharkey Bonano record of *Somebody Stole My Gal* (Monk Hazel, drums) and the Will Bradley record of *Lonesome Road* (Ray McKinley, drums).

## Big Beginning For Belafonte At MGM

New York—Harry Belafonte's MGM movie deal has been definitely set. Producer Dore Schary has assured the young folk singer that he will be given first-class treatment and will not be limited to singing, non-acting roles.

Belafonte starts work Sept. 1 on his first assignment, which will be the leading role in a dramatic production entitled *See How They Run*. Deal involves a \$1,000-a-week salary.

Best thing we'd heard to Parker, yet not a copy.

His tone was strident. His phrasing fluent and logical.

But the MU's attempt to prevent him playing here, just as they tried to stop Johnson, Sutton and Pronk, will probably close Sweden to British bands.

### Ban British

Nils Hellstrom, Domnerus' manager, told the *Beat*: "At least five British bands have played in Sweden since the end of the war—some for as long as eight weeks. Ted Heath received £500 a day. Now I bring Arne over for one concert and there's all this trouble. And yet he is the first Swedish jazzman ever to play here."

"I shall advise the Swedish MU to ban British bands," he concluded.

The British Ministry of Labour, too, is said to be annoyed with the MU's actions.

The Ministry, which first put up a ban against American musicians after AFM action 17 years ago, relaxed the ban for these concerts and had already issued permits to Johnson, Sutton, Domnerus and Pronk before the MU stepped in and ordered their members not to play with the visitors.

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## Counterpoint

# Plea For Creative Artists

By NAT HENTOFF

"When I was in France," Miles Davis was saying one night, "I was interviewed on the French radio network, the concerts I was part of were covered by the regular as well as the jazz press. It sure felt a lot different."

"I know," former expatriate Kenny Clarke chimed in, "over there music, including jazz, is a respected profession. "It was sure different," Miles repeated. "I didn't have that feeling that I was just part of a small circle playing to another small circle. Man, I felt important over there."

I was thinking of that conversation while reading Gian-Carlo Menotti's disturbingly accurate article in the June 29 *New York Times*. Menotti, composer of *The Medium* and most recently, *Amahl and the Night Visitors*, called his article "A Plea for the Creative Artist." Here are a few of the things he said:

"... It is my contention that the average American has little or no respect for the creative artist and is apt to consider him as an almost useless member of the community. The average American father is still dismayed at the thought that one of his sons may choose to become a composer, writer or painter. He will consider any such pursuit a sign of 'softness'... Without Honor At Home

"I am not denying that art is being produced in America. Actually, few countries in the world can boast such creative activity, and I would even like to add that its quality is, in my opinion, not inferior to that of most European countries. But how are Europeans

supposed to recognize the importance of creative life in America or even, for that matter, to know of its existence, if Americans themselves ignore or minimize it?"

Menotti went on to ask specific support for the much neglected American composer. I'm including the problem of the creative jazzman in the scope of his arguments because the jazzman too is in a sense a composer and is, as I believe Menotti would agree, representative of one of this country's most vigorous forms of creative expression.

European jazz followers who visit this country are amazed again and again to realize the low status of jazz in America. While living in Paris, I was asked by several of these travelers to explain why it was that among the general population here, there isn't even an apathy to jazz. Most people, they reported aggrievedly, don't even know jazz exists except as a name and a collection of distorted myths.

### Much Can Be Done

I never did have any thoroughly satisfactory answer, but I believed then as I believe now that the situation needn't always remain as it is, that much can be done to make the jazzman feel—as he deserves to—that he is regarded as an important and respected member of the American community.

One way is by adding to the intellectual prestige of jazz. A lot of people, sad to say, will be inclined to listen to jazz more seriously solely on the basis of its acceptance in academic circles. But many of these people, after first listening because it's the "intellectual thing to do," will come to enjoy and appreciate jazz in and for itself.

The fact, therefore, that according to the *Record Changer*, more than 30 universities will include jazz in their fall curricula, is important. Professor Marshall Stearns, of course, deserves large credit for bringing jazz into the colleges, ivied and otherwise.

### It's Spreading

The fact that Brandeis University included jazz in its Festival of the Creative Arts is important. Attempts will be made in the fall in Boston to have other universities sponsor jazz symposia, and similar activities around the country would be quite helpful.

Intelligent jazz radio programs are always extremely important. More qualified books on jazz will help as will informed articles on jazz in the mass circulation magazines. Not, as has too often happened previously, fanciful fairy tales by slick writers devoid of both knowledge and responsibility.

Next issue I'll outline a daring experimental plan just beginning in Boston to assist young classical composers. I think variations of that plan can be used in support of experimental jazz around the country. Meanwhile, there is always much the individual listener can do.

### We, Too, Were Square

Too many jazz listeners and a few musicians like to feel jazz is a private preserve to which "squares" should never be admitted. They forget that we were all squares once and still are in many areas. If you enjoy jazz, that enjoyment might be communicated, if you try, to people who shouldn't be arbitrarily dismissed as squares but should be regarded as potential allies. And perhaps eventually, artists like Miles and Stan Getz won't have to travel to Europe to feel important.

## Music In The Air

# Patti Pleasant, Unpretentious

Music Hall, CBS, Tues. & Thurs. 7:45 p.m. EDT

After a week's delay because Patti was booked out of town (Eddie Fisher and the Les Pauls subbed for her on the first two shows) the Singing Rage came on with a neat little 15-minute package, as unpretentious as you could wish.

The first show started with *Congratulate Me* and *Once In A While* by Patti, the latter adorned with slight flame effects in the foreground but unsullied by any multi-taping.

After a brief discourse on the merits of green teeth, advocated by a Chlorophyllic sponsor, the Mills Brothers did one number; somebody extolled the virtues of a home permanent, Patti looked pretty and sang well on *Love Where Are You Now*, and went into her closing theme.

The entire show was done in close-ups or waist-length shots, with the exception of eight superfluous bars on one number showing a couple dancing.

The lack of sets, elaborate scripting or production, of trick twin or triple voicing by Patti, were all virtues. Orchestral backing by Carl Hoff was efficient.

Despite what may have been an austerity budget, this format worked as well for the Rage as it did for Dinah Shore. It's to be hoped that they keep it that way.

## Chubby's Out Of Herd Again

New York—Chubby Jackson, who at one time or another has been a member of all three Woody Herman herds, left the band last week after its appearance on the *Saturday Night Dance Party* TV show.

Chubby, now a family man living in N. Merrick, Long Island, intends to stay around town freelancing and may take a TV staff job.

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# Jazz Moves Underground In L. A. And Is Prospering

By CHARLES EMGE

Hollywood—The jam session, long thought of as something of a private affair where musicians entertained themselves by playing their own kind of music, a privilege enjoyed only under circumstances where they did not expect to be paid for their services, has evolved into an interesting commercial institution in this territory.

The Sunday afternoon and off-night sessions, which have become an important part of the local music scene here, give more than an extra lift to the cash register. In many cases the extra bar businesses rolled up at the sessions, plus the accrued promotional value, is keeping many a nitery alive that otherwise would have been forced to close its doors.

## Union Attitude Helps

Musicians say that the more liberal attitude of the union officials here is one of the reasons the jam session idea has taken on the aspects of a dignified—and not necessarily unrenumerative—field for professional performance. In most AFM locals the practice of "sitting in" for free in small bands and combos in niteries is forbidden, and the rule is strictly enforced. Union regulations here simply provide that the number of guest musicians taking part in the session shall at no time exceed the number of musicians officially employed.

Under this set-up a nitery operator—or an outside impresario who wants to take a flyer at promotion (Norman Granz got his start in this manner)—can hire a rhythm section of piano, drums and bass plus a featured soloist for \$12.50 per sideman and \$18 for the "leader". There are many high-salaried studio and radio musicians who enjoy the opportunity to break the cut-and-dried pattern of their regular occupational work with a free-swinging solo stint at a Sunday afternoon or off-night session. The union contributed another factor with establishment of the six-nite week here. Any operator with a little imagination finds it far more profitable to stage a session on his off-night, or to turn the establishment over to an outside impresario on a reasonable basis than to remain dark, or without music, one night a week.

## Bop Brought Confusion

The emergence of the bop school of jazz brought a special problem in the jam session field that for a time almost ended the whole business. Old timers, with a few—very few— notable exceptions, such as Hollywood's Benny Carter, found themselves at a dead loss trying to perform at a session in company with the up-and-coming exponents of the new school. The rather bitter, in some cases, personal and musical disagreements that resulted have largely resolved themselves and now musicians simply avoid the sessions where they don't belong.

It may or may not be just coincidence, but it would appear that in Hollywood proper the traditional jazz forms as exemplified by Jack Teagarden (Royal Room), Nappy Lamare (Cardi's) and Rosy McHargue (Hangover) get the heaviest play. Probably it's because the sessions at these spots—Sunday afternoon at the Royal Room and Cardi's, Tuesday nights at the Hangover—are built around their regular combos and with exception of the Hangover, are part of the prevailing schedule rather than special nights.

## Lighthouse Beams

The bop movement, or progressive jazz as the musicians probably would prefer to have it tagged, has reached its peak of commercial success at Hermosa Beach where Howard Rumsey, a onetime Kenton bass player, starting with Sunday afternoon sessions a couple of years ago, has gradually built his affairs into a full-time operation. At the Lighthouse, Fourth of July was celebrated with a "Jazz Festival" running 2 p.m. to 2 a.m. Friday (the Fourth), Saturday and Sunday.

Harry Babasin, another bass player from the progressive school, has made a notable success with Monday night sessions at the Trade Winds in Inglewood, a Los Angeles suburb almost as far from Hollywood as Hermosa Beach. Eggy Shevack, the former Claude Thornhill bass player, presides over sessions on Sunday afternoons at the Peacock Alley, a Wilshire district spot; and in the same general locality, Dick Bock, local representative of Discovery Records, has been staging modern jazz sessions very successfully on Tuesday nights at the Haig, a swank little

cocktail room near the Ambassador Hotel. Typical of Bock's affairs are such musicians as Ernie Royal, trumpet; Sonny Criss, alto; Jimmy Rowles, piano; and Gerry Mulligan, baritone.

## Top Movie Men

Out in North Hollywood, the Sunday sessions at Arturo's, headlined by such top rank film studio and radio musicians as Barney Kessel, guitar; Ray Linn, trumpet; Herbie Harper, trombone; Pete Candoli, trumpet; Abe Most, clarinet; Hoyt Bohannon, trombone; and many others, attracted record breaking crowds during the winter season. These sessions had been temporarily discontinued at this writing, but were expected to resume at another North Hollywood spot within the next few weeks.

Meantime, Harper has taken over the Monday (off-nite) stint at Cardi's. But in keeping with the above noted trend to keep the off-nite sessions in line with regular music policy at most spots, Harper's Monday night Cardi's sessions have fallen into the more traditional jazz form.

The establishments and sessions

mentioned above is by no means a complete listing. The sign "JAM SESSION TONIGHT, NAME BAND MUSICIANS," or one similar, will be spotted almost every few blocks through almost any one of the many business communities that make up Los Angeles.

## Jazz Underground

What the trend, still growing here, denotes is that with the jazz influence at its lowest ebb in years with respect to commercial dance bands, radio and records, more and better jazz actually is being played here than ever before.

It seems to bear out a theory advanced by this reporter some months ago that jazz is "underground music." Regardless of whether it's jazz of the early-day or progressive type, it never seems to come off as well in the concert halls as it does in some relatively small nitery where the musicians aren't bothered by that footlight fever that seems to strike them in large auditoriums. Here in Los Angeles, jazz very definitely has gone underground. But in live performances we are hearing more, and better, jazz of all kinds than ever before.

# Okeh Deal Is Set For Nellie

New York—Nellie Lutcher, who since 1947 has recorded with Capitol Records, has switched her affiliation to the Okeh label, Columbia Records' subsidiary.

Okeh has been Columbia's r & b outlet, and Miss Lutcher will become the label's topline star. Nellie's *Hurry On Down* and *Fine Brown Frame* remain among Capitol's choicest catalog titles.

# Harry Reser, Tilmans Team In New Trio

Syracuse—Belgian guitar and harmonica soloist Jon Tilmans is set for the rest of the summer here with a trio comprising veteran banjoist Harry Reser, Hammond organist Bob Ross and himself. Reser is the radio pioneer whose "Cliquot Club Eskimos" were favorites of the early 1920s. Tilmans cut a session for MGM recently with Reser on Banjo.

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### Patti Page's Picnic

The picnics thrown by Patti Page and her disc jockey promotion gal Kappi Jordan have become an annual event of unique interest in the music business. This year's picnic, held at Sebago Beach, N.Y., hosted several hundred people from the music publishing, radio and other fields. Patti's shown at top sharing a watermelon with Fred Robbins, WOR-TV's new all-night TV man. Next shot shows King records' Mary Small with Atlantic records' Herb Abramson; next, Patti with Burt Taylor and Kappi Jordan, and bottom, a scene from the ball game in which Mitch Miller, seen here headed the team that defeated the crew of Jack (Patti's manager) Rael.



### Billy Ward's Dominoes Are Hot!

Hottest group of their kind in the country today, Billy Ward and His Dominoes have been doing big business on Federal records and in personal appearances. At top, they ham it up with Johnnie Ray; leader Ward turns on the faucet, while Jimmy Van Loon (second from left), baritone William Lamont, tenor Clyde Ward and bass Dave McNeil look unconvinced. Next shot shows McNeil, Lamont, Clyde Ward, Van Loon as Domino fans go frantic for the hard-working group. Flashing the big smile in bottom shot is Dave McNeil, clowning with leader Billy Ward while brother Clyde makes himself pretty for the people. Billy's compositions, such as *Sixty Minute Man* and *Have Mercy Baby* are credited with spurring group's rise to fame.





# DOWN BEAT

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## RECORD REVIEWS

Records in the popular and rhythm-and-blues sections are reviewed and rated in terms of broad general appeal. Records in the jazz section are reviewed and rated in terms of their musical merit.

Records in the popular and rhythm-and-blues sections of interest from the musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

### Ratings

★★★★ Excellent, ★★★ Very Good, ★★ Good, ★★ Fair, ★ Poor.

### POPULAR

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with sharp (#), or, if exceptionally interesting, a double sharp (##).

#### Acquaviva

- ★★ *Beyond The Next Hill*  
★★ *Tillie's Tango*

That's not a cologne; that's a new maestro whose name is (honest Injun) Acquaviva dabbling in the big orchestra, lush strings department a la Mantovani, Winterhalter, Faith, etc. He has produced a couple of full-sounding discings. *Hill* is a pretty theme; *Tillie* is a light-hearted satire on the tango. Bound to get metropolitan area pop deejay attention. (MGM 30614.)

#### Andrews Sisters

- ★★ *Idle Chatter*  
★★ *One For The Wonder*

This coupling represents the strongest commercial bid by the sisters in some time. *Wonder*, a flimsy ditty, benefits from a well-built Nelson Riddle soft-shoe style arrangement which has the Andrews working with a chorus. The best reading of a doubtful song.

*Chatter* is an adaption from *Dance Of The Hours*. It's rather clever as adoptions go; has a tongue-in-cheek flavor and a few amusing spots. Riddle's backing allows for a brief guitar bit. (Decca 28726.)

#### # Ray Anthony

- ★★★ *Slaughter On 10th Avenue, Parts I & II*

The colorful Richard Rodgers ballet piece has been transformed into dance band arrangements before. Les Brown had a particularly effective version (Columbia recorded).

But to date no popular orchestra has come up with a transcription that is more faithful to the original composition than this Anthony reading. The credit belongs to arranger George Williams, whose orchestration, while at times obvious and geared for sensationalism, successfully welds all the units of the work into a richly colored, logical interpretation. The Miller reed voicings, Ray blowing in the low register, brother Les blowing crisp baritone here and there, an interpolation of *Three Blind Mice*, tightly packed brass ensembles—all this and more is employed to achieve colors.

The band plays the piece immaculately. The arrangement should make a great show stopper for Anthony. (Capitol 7-2085.)

#### # Georgie Auld

- ★★ *Wonder*  
★★ *On The Alamo*

The strength of the "new" Auld sound—his tenor set off against the Jud Conlon vocal group—lies in the songs. *Wonder* is a current ballad that's pretty, but not particularly fresh or inviting. Of course, *Alamo* is one of the great standards; here Georgie blows a few improvised bars following a full vocal chorus. However, the success of the previous Auld records was attributed largely to the instrumental aspects of the "gimmick" rather than the lyrical. (Coral 60781.)

#### Les Baxter

- ★★★ *Auf Wiederseh'n Sweetheart*  
★★★ *Padam . . . Padam*

Baxter, who is rapidly becoming Capitol's top coverage expert, does well by a couple of the big pops of the day. Since

*Weiderseh'n* looks like the big one, that's the side that's likeliest to make the dollar dent. A pleasant Doris Day-ish singer carries the vocal load without billing.

*Padam*, however, is a surprising treatment of the pop. Baxter cleverly bypasses the cloying lyric to capitalize on the sweeping melodic qualities of the Continental waltz. It's a fine arrangement, making effective use of choral oohing and woodwinds. Could turn out to be the surprise side, though the song seems to be dormant. (Capitol 2143.)

#### Stanley Black

- ★★ *Pianolo*  
★★ *Morocco*

*Pianolo* is a Perez Prado mambo riffer with the obvious accent placed on the keyboard, here played Cavallaro-style by leader Black, who has at his disposal for these sides the Caribbean Carnival Orchestra. Reverse is the more effective item, an exotic strain from the *Misirlou* genre, wherein Black's piano is more conditioned to the surroundings. A touch of jazz flute here and there helps brighten things. (London 1206.)

#### Ray Bloch

- ★★ *Deny*  
★★ *Don't Believe Me*

Bloch turns out a couple of dance sides of a couple of new and unimpressive ballads. Newcomer Buddy Nee sings them rather strikingly, if not especially well. There's a vocal quartet, too. (Coral 60758.)

#### Teresa Brewer-Eileen Barton

- ★★★ *Rhode Island Redhead*  
★★★ *En-thus-o-us-e-am*

A couple of lightweight, breezy novelty tunes culled from the *Songs For Sale* show are mated in novel fashion. Teresa does *Redhead* on one side; Eileen reels off the second tune on the second side. This talent-coupling idea on a single platter, though it dates back to the '20s, could stand up as a strong commercial factor in today's juke conscious market. (Coral 60775.)

#### # Les Brown-Martha Tilton

- ★★★ *You Forgot Your Gloves*  
★★ *Few And Far Between*

Brown comes up with another handsome standard revival instrumental in *Gloves*. Gives the band a chance to show off its immaculate ensembles and sections. Geoff Clarkson at the piano, Davie Pell on tenor and trombonist Ray Sims turn in brief but interesting solos. Fine dance record.

Martha Tilton joins the Brown crew on the coupling to read down (and with potency) a breezy rhythm ditty of no particular significance. Pell blows a spot of "cool" tenor. The expert Brown ensemble bites hard. (Coral 60785.)

#### Columbia Tokyo Orchestra

- ★★ *Japanese Rumba*  
★★ *Tokyo Boogie Woogie*  
★ *Apple Song*  
★ *China Night*

Curiosity value motivated the release of these sides, the first pair of which have Japanese vocals, while the last two are sung in a slightly murky English.

It's interesting to see how the Japanese combine their impression of American pop music and/or jazz with some effects we suspect were thrown in as a sop to the Occidental concept of Oriental music—notably the parallel fourths. The *Rumba* (with Latin-Japanese rhythms) has a certain odd fascination; the other sides pall rapidly. (Columbia 10092, 10093.)

#### Bing Crosby

- ★★ *Till The End Of The World*  
★★★★ *Just A Little Lovin'*

Bing's in top form for *Lovin'*, a light

country rhythm tune that scored heavily as a hillbilly; the Groaner even jazz-whistles a chorus while Grady Martin's Slew-foot Five provides a happy corn-fed ragtime-style backing. One of Bing's best records in some time. *World* is less song, more routine, less enthused Bing. (Decca 28255.)

#### Bing Crosby-Jane Wyman

- ★★★★ *Zing A Little Zong*  
★★ *The Maiden Of Guadalupe*

Bing and Jane kid the pants off a cute little novelty, *Zong*, in an utterly delightful and smile-provoking manner. It might be added, in a money-making manner too. To help matters along, they do the song as part of their co-starring movie stint, *Just For You*.

Also from the picture, *Guadalupe* just doesn't measure up; Miss Wyman does that one solo, with help from Dave Barbour's crisp orchestra work. (Decca 28255.)

#### Xavier Cugat

- ★ *The River Seine*  
★ *African Lament*

The lovely French waltz, *Seine*, is handed pedestrian treatment by Cugat, with bride Abbe Lane singing in English and amateur French. *Lament* is a mood production piece, with chorus and a Leslie Scott vocal set in a bolero. Poor coupling. (Mercury 5885.)

#### Dennis Day

- ★★ *Siren Of The Sea*  
★★ *Take My Heart*

*Siren* is *Riders In The Sky* set in salt water by the same composer; Day sings it in a surprisingly robust manner. Day's *Heart* is nicely done, but hardly the commercial match of those of Al Martino and Vic Damone. (Victor 20-4784.)

#### Alan Dean

- ★★★★ *Luna Rossa*  
★★ *I'll Forget You*

The most impressive bid made yet by the young Englishman Dean to grab off the hit he seems destined to have one day. *Rossa* is an adaptation set in a severe tango, the rhythm of the day, and warbled bravura style, the singing fashion of the day. Exploitation could make this side an important event in Alan's Yankee career.

Actually he sings with considerably more finesse and style on the reverse side, but the song hardly matches the quality of the singer. Joe Lipman's backing on both sides is excellent. (MGM 12269.)

#### DeMarco Sisters

- ★★ *Watermelon Weather*  
★ *Auf Wiederseh'n Sweetheart*

The sisters do a fair job with the clever Hoagy Carmichael seasonal paean, make a weak coverage of the *Sweetheart* waltz, one of the major hits of the day. (MGM 11278.)

#### Johnny Desmond

- ★★★ *One Way Heart*  
★★★ *It's Meant To Be That Way*

Desmo reels off a couple of pleasant pop trivialities in winning fashion. *Heart* is the up side; *Meant* is the ballad. Just a nice record. (Coral 60798.)



"SOMEBODY LOVES ME" is the title of a forthcoming Paramount picture starring Betty Hutton, based on the lives of Blossom Seeley and Benny Fields, shown here when they recorded a Decca album based on songs from the film.

#### Tommy Dorsey

- ★★ *Deep In The Blue*  
★★★ *Your Daddy's Got The Gleebs*

*Blue* is rather unwieldy ballad sung nicely by Frances Irvin. Reverse is a blues vehicle which puts Charlie Shavers on the loose to sing and blow some trumpet. His instrumental bit is far more convincing than the blues shouting. (Decca 28357.)

#### Billy Eckstine

- ★★★★ *Have A Good Time*  
★★★★ *Strange Sensation*

Mr. B has a mighty strong bid for a wad of green stuff with this coupling. *Sensation*, the new pop version of *La Cumparsita* which is intended as the sequel to *Kiss Of Fire*, is treated with little of no stunts, just Billy singing pleasantly and Nelson Riddle furnishing the schmaltzy pizzicato where it was called for.

*Good Time* is a sound ballad, one of the better pop songs of the day. It's had something of a start in Tony Bennett's reading. Billy sings it well; Riddle furnishes a crisp, dance-style backing. (MGM.)

#### # Ziggy Elman

- ★★ *Lovely To Look At*  
★★★ *Smoke Gets In Your Eyes*

The remake of *Roberta* into the movie *Lovely To Look At* was the obvious cue for making this coupling of a pair of the classic ballads from the Kern-Harbach score. They're treated in uneventful dance instrumental style with Ziggy's big fat-toned trumpet showing the way and a touch of good clarinet (Heinie Beau?) busting through the *Smoke*. The latter is done with greater bite, more vigor and bigger beat for the dancers. (MGM 11274.)

#### Percy Faith

- ★★★★ *Jamaican Rumba*  
★★★★ *Da-Du*

First title is not related to the Raye-De Paul pop song of a few years ago. It's a brightly paced instrumental a la Delicado with clever interlacing of strings, woodwinds and muted brass. Could be perfect movie music for a dance sequence, and has enough melodic content to be a pretty big record. *Da-Du* has the added attraction of a chorus. It's a Faith original, with tepid lyrics, but there's some ingenious and humorous scoring after the vocal has been disposed of. (Columbia 39790.)

#### Eddie Fisher

- ★★★★ *Wish You Were Here*  
★★★★ *The Hand Of Fate*

Fisher, Korea-bound and hot as a smoking pistol on record at the moment, sings the Broadway show's pretty title song in his typical straightforward, schmaltzy manner. It's a tasty ballad that Fisher should make an important entry via his discing.

*Fate* is a bravura ballad, not a particularly impressive one, still is like putty in the hands of the lad. Both sides are bound to draw lots of radio performances and juke spins. Hugo Winterhalters's polished orch work rounds out a highly commercial coupling. (Victor 20-4830.)

#### Jeanne Gayle

- ★★★ *I'm Movin' On*  
★★ *Mr. Fly-By-Night*

*Movin'* is a country blues hit of a few seasons ago, here modified as a pop two-beat novelty and shouted lustily by Miss Gayle, who sounds terribly much like Capitol's Ella Mae Morse in spots. This is even more apparent in her handling of the coupling, a boogie novelty of the *Five By Five* school. Cliffie Stone's backings are loosely executed, though they try to swing. Four bars of driving steel guitar on the first side provide the only solo. (Capitol 2144.)

#### Georgia Gibbs

- ★★★★ *So Madly In Love*  
★★★ *Make Me Love You*

Georgia projects handsomely on *Madly*, a pretty waltz adaptation from the French and one of the more important publisher plug songs of the season. If the song's going to score, this version will be a leader.

*Love You* is a "big" song done "Kiss of Fire" style, though hardly with the same heat intensity. (Mercury 5874.)

#### Philip Green

- ★★ *Cuban Nightingale*  
★★ *Plunk, Plunk, Plunk*

English arranger-composer conductor Green leads a large force of English musicians through the paces of a couple of "pops" pieces of the moment. Good, competent jobs, especially on the Leroy An-



person Plink, wherein Green lets loose a barrage of strings in pizzicato, an always effective gimmick. But the competition is mighty tough and large in number. (MGM 30613.)

### Merv Griffin

- ★★ *Mama's Gone Goodbye*  
★★★ *Love Me, Love Me, Love Me*

Goodbye's the vaude standard; it's done production-style with Griffin battling all the way to make himself felt over a heavy chorus-orch led by Norman Leyden. Reverse is an adaptation of *Waltz Of The Flowers* by song salesman Steve Allen and singer Bob Carroll; Tchaikovsky's melody can do little wrong, the new lyrics seem to be intentionally trite and obvious—patterned for dollars, so to speak. Griffin and Leyden's chorus-orch forces team for a sturdy rendition. (Victor 20-4778.)

### Connie Haines

- ★★★ *Mississippi Mud*  
★★ *You Nearly Lose Your Mind*

Connie's peppy delivery of *Mud* plus a cornfed two-beat Owen Bradley backing augurs the collection of many a juke box nickel (where juke box plays are still a nickel). Reverse is a rather routine country blues done passably well. (Coral 60799.)

### Peggy Maloy-Allen Hunt

- ★ *Stay On Your Side Of The Street*  
★ *Chant Of The Indian Sailor*

The only thing that saves this discing from being a total loss is the work of the Music Men trio, who provide the piano-bass-guitar accompaniment. Even their work is hardly a thing of originality. The rest—songs, singers, performance—are strictly amateur. (Haw 108.)

### Freddie Hall

- ★ *Fascinating Rhythm*  
★★ *Puddin' Head Jones*

Freddie sounds like a minor-league Phil Harris on the Gershwin standard and the band, at a fast clip, gets in some licks, with raggy piano and guitar featured. Jones is a semi-recitativ job that may find some buyers in the Snooky Lanson belt. (King 15193.)

### Bill Hayes

- ★★★ *High Noon*  
★★ *Padam... Padam*

Noon is a folksy-story song which is used as a theme throughout the background of a movie of the same title. It's an effective bit of dramatic, is done convincingly and with hambone by TV vet Hayes. Competition is a guy named Laine.

*Padam* is a waltz adaptation sung well by Hayes. Both sides have strong competition and Hayes doesn't figure to offer much trouble to his competitors. (MGM 11266.)

### Junie Keegan

- ★★ *Between And Between*  
★★ *Walk Away With A Smile*

Miss Keegan, Paul Whiteman's most recent teen-age "find", does nicely with *Between*, an appropriate special material tidbit from the ice box; doesn't manage as well with the lightweight ballad side. (Decca 28278.)

### Peggy King

- ★★ *There's Doubt In My Mind*  
★★ *I Cried For You*

New thrush King debuts with a pair of pleasant, albeit rather routine sides. She makes the better impression on *Cried*. Skip Martin furnished the attractive backgrounds. (MGM 11260.)

### Benny Lee

- ★★ *Can You Whistle Johanna*  
★★ *Pretty Bride*

You'll never know that Benny Lee is one of England's better and most jazz-conscious singers off this pair of light novelties. *Johanna* is silly and infectious enough to meet with a certain amount of general acceptance, particularly in corn-belt areas. Johnny Douglas' excellent arrangement makes much more of *Pretty Bride* than it really is; the big band plays vigorously and raises some excitement. (London 1238.)

### Peggy Lee-Gordon Jenkins

- ★★★★ *Just One Of Those Things*  
★★★★ *I'm Glad There Is You*

The team that produced the big-selling *Lover* is back surprisingly fast with another coupling that is bound to make a noisy place on the current disc market. *Things* is the obvious follow-up to *Lover*, being treated much in the same manner instrumentally and vocally.



BUSY AROUND CHICAGO is Johnny Desmond, still doing nicely on Coral records and still a favorite on the *Breakfast Club* show.

Glad, a wonderful ballad which has been greatly neglected through the years, is sung with tremendous warmth and musicianship by Peggy. Sets a wonderful mood, still has a penetrating quality which could make it a hit this trip, and possibly the hit side of the coupling. (Decca 28313.)

### Robert Q. Lewis

- ★★ *On A Sunday By The Sea*  
★★ *Zing A Little Zong*

A vocal group called Robert's Quities and Leroy Holmes' orchestra carry eminent deejay-comic-actor-and now singer Robert Q. through the paces of a couple of lightweight novelty sides; *Sea* is the *High Button Shoes* ditty, while *Zong* is the new novelty piece from the new Crosby pic score, *Just For You*. The latter stacks up as the stronger contender here (MGM 11280.)

### Liberace

- ★★★ *Velvet Moon*  
★★ *It's Shadow Time*

Decca's remarkable catalog seems to have something in it by just about anybody who gets hot. Liberace, a West Coast sensation more or less these days, made these some time ago for the company and they'll probably wind up doing right well for him now.

*Moon*, a haunting Joe Myrow melody, figures to be the stronger side. Of course, Liberace is no great shakes at the keyboard. In fact, Frankie Carle begins where he finishes. (Decca 28279.)

### Dorothy Loudon

- ★★ *Mama, Mama Put The Kettle On*  
★★ *Zing A Little Zong*

Miss Loudon, a modern-day Red Hot Mama, operates on a low flame through a couple of light novelties. *Mama* is more a showcase for the singer, one of those daughter-to-mother-on-bended-knee conversation pieces. *Zong* is a movie piece into which Dorothy fails to inject the *Zing*. (Victor 20-4792.)

### Ralph Marterie

- ★★ *Dark Eyes*  
★★ *Peanut Vendor*

A pair of evergreens are put through the ringer by Marterie in not particularly stimulating fashion. The bands rich bottom cuts through well on both sides, Marteries own trumpet moments are James-ian and adequate, both platters make good fare for dancers. (Mercury 5882.)

### Helen O'Connell

- ★★ *One for the Wonder*  
★★★ *Long Ago Last Night*

*Wonder* makes one wonder just how basic Tin Pan Alley thinks this American public really is. Helen and the Les Baxter orch and chorus reel it off one chorus after another wondrous chorus. *Long Ago* is a fairly conventional ballad, done nicely in that plaintive manner Miss O'Connell can achieve so well at times. (Capitol 2149.)

### Helen O'Connell

- ★★ *Zing A Little-Zong*  
★★★ *Body And Soul*

Helen does *Zing*, a cute material bouncer

from the score of *Just For You*, Bing's new flicker, with a rhythm section in an unaffected manner. The results are pleasant, little more. For the reverse, she makes her reading of *Body And Soul*, one of her best remembered efforts from her Jimmy Dorsey day. The interpretation and singing of it has changed very little since, except the new version has the benefit of up-to-date recording. (Capitol 2137.)

### # Johnnie Ray

- ★★★★ *A Sinner Am I*  
★★★★ *Give Me Time*

Except that you can't argue with success, you might dismiss Johnnie's *Sinner* composition as an awkwardly contrived lyric set to a trite melody. Accompaniment is a little thin and the overall mood much less compelling than on his big hits. *Time*, taken from the Ray LP, is a moving performance of a great tune. This, of course, is the side that earns the disc a sharp. (Columbia 39788.)

### Chet Roble

- ★★★ *Ace In The Hole*  
★★ *Barefoot Boy*

Chicago's Roble, who's been holding down the keyboard at the Hotel Sherman for many moons and who also has had exposure via a number of TV-radio efforts, proves a pleasant disc surprise. His singing style has the essentials of a "new" sound, though it is something like a male equivalent for Lee Wiley with dashes of Red McKenzie and Louis blended in.

This style is particularly well showcased on the *Barefoot* ballad, not much of a song but one that lends itself to singing. *Ace* is done mainly in a medium tempo with rhythm and Roble supporting himself at his streamlined ragtime-ish piano. The latter is the likelier bet for commercial attention. Roble certainly will be worth watching; with the proper material and settings he could become an important disc entity. (Topper 202.)

### Barbara Ruick

- ★★★★ *Serenade To A Lemonade*  
★★★★ *Delishious*

The highly promising MGM starlet-thrush continues to impress with a pair of well-sung, well-executed sides. *Lemonade* was a Dave Rose instrumental now amended with a clever lyric; Skip Martin's background capitalizes strongly on the original Rose arrangement. Its off-beat and could attract lots of attention if it exploited at all.

Coupling is a breezy, familiar Gershwin standard done in a slick dance setting. Miss Ruick's Doris Day-ish vocal charms show up nicely here. (MGM 11279.)

### Frank Sinatra

- ★★★★ *Luna Rosa*  
★★★★ *Tennessee Newboy*

Sinatra, with or without voice, still is a great rhythm singer. Try *Tennessee* for his best recent sample; he gets a big beat, phrases to get the most out of a lightweight ditty. Should pay off for him.

On *Rosa*, wherein Frank once again has to battle an enormous orch-chorus force, he isn't quite as successful, though the overall lush effect of the slicing should prove a dollar-draw. (Columbia 39787.)



FINE ACCOMPANIMENT WORK by Skip Martin for Barbara Ruick and Peggy King on the MGM label led to Skip's being signed for a series of orchestral sides. He's seen here with Peggy.

### Mary Small

- ★★★ *Everything You Said Came True*  
★★ *Immediately*

Mary emotes sobbingly on *True*, with vocal group and big band backing. Rendition is in keeping with the currently fashionable extrovert style. Medium swinging tempo on *Immediately* is effective, but the tune is less effective. (King 15189.)

### Jo Stafford

- ★★★★ *You Belong To Me*  
★★★★ *Pretty Boy*

Jo delivers a standout job on a standout new ballad, apparently of country origin (cowboys Pee-wee King and Redd Stewart are two of the composers); *Belong* has the feeling of a big song and consequently this first rendition should be a big record.

Reverse is the female version of *Pretty Girl*, the calypso novelty so well introduced by Don Cherry (A DB Five Star Disc, July 30). Paul Westons arrangement is excitement-provoking, but the tune is taken a bit too rapidly and loses some of its flavor as a result. Nevertheless makes a strong coupling. (Columbia 39811.)

### Ted Straeter

- ★★★ *The Most Beautiful Girl In The World*  
★★ *The Folks Who Live On The Hill*

Straeter's distinctive whispery-talk-sing style was perfectly matched to the Rodgers-Hart classic; it's been his stand-out disc contribution. This is a modern re-recording of his hit rendition, and there still should be enough buyers left to want this new reading to make this a solid MGM catalog item.

Reverse features a near-forgotten Kern-Hammerstein tune of some years ago. It's a classy ballad with homey sentiments poetically expressed. (MGM 11275.)

### Danny Sutton

- ★★ *Please Open Your Heart*  
★★ *Knowing You As I Do*

Danny's voice has had some fairly expensive exploitation in the east of late. He does a fair job on the Glover-Nix *Heart* ballad, and applies his slightly tremulous tones to moderate effect on the reverse. (Federal 14004.)

### Three Suns

- ★ *Shi-High*  
★★★ *Birds 'N Bees*

Sound effects, xylophone, whistles, chorus—the works considering that the *Suns* are three—don't do much to make more than a classy organ grinder's piece out of *Shi-High*. It's rowdy and rough, but so what?

*Birds* is Toots Thielemans' tune, one of the more attractive of the recent year efforts to come up with a new *Sunrise* *Serenade*. It's perfect stuff for the *Suns*, should be a profitable item for them. (Victor 20-4790.)

### # Sarah Vaughan

- ★★ *Time To Go*  
★★★ *Street Of Dreams*

*Time* is a musically competent performance that lacks any of the distinction to make a big seller for Sarah. *Dreams*, merely by virtue of its reputation as a superior standard, is the more likely side. Sarah takes it slow, with Percy Faith's strings setting her off agreeably, and the vocal mannerisms are never offensive. (Columbia 39789.)

### Billy Williams Quartet

- ★★★★ *Who Knows?*  
★★★★ *It's Best We Say Goodbye*

The Williams group pulls a Four Aces on *Knows*, a bright rhythm ditty. Back in a ballad groove on the reverse, Williams carries the lead pleasantly on a solidly built commercial song. It's the latter side which should make the strong bid, and with some exploitation assistance could be an important disc for the quartet. (Mercury 5884.)

## JAZZ

Records in this section are reviewed and rated in terms of their musical merit.

### Count Basie

- ★★★★ *Jump The Blues Away*  
★★★★ *Wiggle Woogie*

Two 1941 sides, arranged by Dudley Brooks and Earl Warren, these feature the wonderful swinging personality of the Basie band of those days. Spotted throughout are such soloists as Buck Turner. (Page 18)



## The Blindfold Test

# Lunceford, Swedes Fracture May

By LEONARD FEATHER

In a sense Billy May is a symbol of the resurgence of the band business that we've all been talking about and watching through our specially built optimistic telescopes these past few months. Accordingly, his blindfold test was built around bands exclusively, mostly contemporaries of Billy's in the big-band field. His comments, duly registered via tape recorder, were as follows.

### The Records

1. I think the name of that was *Cool Eyes*, wasn't it? By Stan Kenton. I heard the record before it was released. In fact, I was down around Capitol the day they recorded it. I think it's another example of the good work Stan's doing educating people, and making it easy for people like me. It's doing us all a favor, because someone has to educate them and Stan is really going at it. I don't know how commercial this record will be but I like it very much. I believe Stan and Gene Roland wrote it. Tenor player, I think, is Bill Holman. It's a good tenor, and I like the trumpet work—I guess it was Conte, I'm not sure. I'd give this four stars.

2. Sounds like something of Woody Herman's. Sounds as if the band was really wailing like the Woody Herman bands used to do. I haven't heard the band lately. I heard them last at the Oasis and they were really going. I especially liked the rhythm on it. Boy, they really kept the time going—like a fox all through it! I don't know who it is—sounds like Woody to me. I don't know any of the soloists—the trumpet solo I thought was very good. It's based on something like *I Got Rhythm* and I don't think that it's too original but there's a lot of good things in it, so it rates about a three.

3. There's no doubt about that. It's one of my all-time favorites. I give it five even today. I know the record very well, every note of it, from every screech that Paul Webster plays to the alto solo. It sounded like Buckner playing alto. I know it very well and love it—down to that last low tenor there that Joe Thomas belts out at the end. This is a great example of the Lunceford band when it was at its greatest.

4. I think that's Ray Anthony's version of *For Dancers Only*. It's a good job. George Williams did a good job copying the arrangement off, and I think the band played it well. It's got a better balance than the Lunceford record, and it's done more musically—more regimentedly... but I think by accomplishing these things they've lost the charm of the Lunceford record. I played the arrangement with Ray when I sat in one night... I don't think anybody will ever do that tune as well as the original record. I'd give that one three.

5. I know that record too—that's Duke's *Please Be Kind*. My good friend and boy Garoel Smith playing alto. He can do no wrong! The arrangement's good. I guess Billy Strayhorn did it. I notice that he's using Harry Carney playing the bass clarinet. I think it's used very effectively here. Harry gets a nice



The Conover Girls help beautify this picture of Billy May.

big sound. I like the record very much. I'd give it a three. Come to think of it, because Duke's band has done so much for us, more than anybody else in the business, I want to give it more than a three; make it a four.

6. As far as I'm concerned I'm going to give it a two. The trombone was exciting and in the end it sounded pretty enough although I thought at one time there he was going to go into *Sophisticated Lady*. As for the rest of the record, I expected Shelly Manne to come in and sing *I'd Rather Drink Muddy Water*. Sounds like side three of *Blues in Burlesque* to me. I think the arrangement is dull and so repetitious in repeating nothing so much, that the only thing I can see in it is the trombone.

7. I don't know who it is, but it's sure interesting. I think it's a wonderful arrangement. Sounds like a record by Eddie Sauter, or Finnegan, or Ralph Burns, or even the Dave Brubeck octet. It's a wonderful record—I like it very much—the whole thing. Real interesting arrangement. One of those things, that kind of record that comes out so rarely these days, when you know the arranger had fun working on it. Definitely worth four.

8. That's a very interesting record too. I have no idea who it is. I think the arrangement was wonderful. It's a real great example of what you can do with a small band. You don't know which time they're going to use and I think it's most interesting. The solos are very interesting al-

### Records Reviewed by Billy May

Billy was given no information whatever about the records played for him, either before or during the blindfold test.

1. Stan Kenton. *Cool Eyes* (Capitol). Bill Holman, tenor; Conte Condoli, trumpet.
2. Chico O'Farrill. *Guess What* (Mercury). Dick Sherman, trumpet.
3. Jimmie Lunceford. *For Dancers Only* (Decca).
4. Ray Anthony. *For Dancers Only* (Capitol).
5. Duke Ellington. *Please Be Kind* (Columbia); arr. Strayhorn. Willie Smith, Alto.
6. Buddy Morrow. *Night Train* (Victor). Morrow, trombone.
7. Swedish All Stars. *Summertime* (Capitol). Arr. Gosta Thelesius.
8. Johnny Smith Quintet. *Tabu* (Roost). Smith, guitar; Stan Getz, tenor; Sanford Gold, piano.
9. Buddy De Franco. *Make Believe* (MGM). Prob. Jimmy Raney, guitar.
10. Red Saunders. *La Rapa* (Okeh).

though I don't know who they are. I enjoyed the whole record—four.

9. I don't know who that is and I don't care very much either. It's a rather dull record. The guitar player is playing very nicely but isn't saying much. Certainly *Make Believe* has been done a zillion times—it's a well-established standard, but this does nothing for the tune. I don't know whose band it is and I hope I'm not offending anyone—but I can only give it one.

10. There are a lot of musicians wasting a lot of effort in blowing there. It sounds like it's some kind of United Nations melody or something that somebody dreamed up. I can't see a thing in the record attractive at all. I don't know even what they are trying to do—Nothing!

## Two Bells For LA Paramount

Hollywood—The Bell Sisters (Cynthia and Kay Strother), the teen-agers from Huntington Beach, Calif., who made it from an amateur appearance on a local TV show to a top-selling record with their own song, *Bermuda*, in one jump, make their first theater appearance (aside from benefits) with a date at L.A.'s Downtown Paramount Theater starting Aug. 1. Dick Pierce, with a local crew, supplies the band backing.

The kids (Cynthia is 16, Kay 11) replace Peggy Lee, originally set to share the stage this date with Nat Cole, but forced to postpone due to expected start of her picture job at Warner Brothers. (See *Movie Music*, this issue.)

Paramount, recently taken over by the same firm which operates the New York Paramount, brought its stage to life with live shows starting July 18 with Xavier Cugat and company.

General policy will be to play names, bands, singers and acts, when available in this territory. Other deals now signed will bring up Martin & Lewis August 28, Lionel Hampton September 19.

## D. Cavanaugh To Coast For Kidiscs

New York—Dave Cavanaugh, who has been Capitol Records' eastern pop recording boss for the past year and more after serving as a conductor-arranger for the company in Hollywood, will return to the discery's Coast office to serve as head of the firm's kidisc department. Dick Jones, who is Cap's longhair recording man, will double as eastern pop director.

Cavanaugh, in addition to taking on executive duties from veepee Alan Livingston who heads the kidisc section, will take on the kidie music director chores, a job last held by Billy May, who has since moved on to popular pastures.

## Pettiford, Tamara Hayes At Snookie's

New York—Latest local club to convert to a jazz policy is Snookie's on 45th St.

Oscar Pettiford opened recently with an all-star band featuring Kinny Dorham, Kai Winding, Lee Konitz, Allen Eager, Danny Small, piano, and Lee Abrams, drums. Singer Tamara Hayes is also featured.

*Down Beat* covers the music news from coast to coast.

## Tips To Trumpeters

By CHARLES COLIN

Rasslers, boxers and just plain run-of-the-mill physical culturists—the kind of guys who like to start the day off at about 5:30 a.m. by doing 150 pushups, a couple of thousand floor bends, after which they top off the proceedings with a five-mile trot around the park—know that to retain their Mr. America physiques, they've just gotta carry out that program daily.

Otherwise, they know that something's going to happen to all those beautiful sinews and muscles, so carefully nurtured through the years. They know that a let-down for any length of time will turn those biceps into something resembling the left-overs of a night-before spaghetti feed.

Now, you trumpeters don't have to subject yourselves to the same kind of horrific abuse, but it can be said that to build muscles for blowing even one B-flat trumpet, you've got to apply yourselves to that and daily.

### Unification

Not one muscle, but a group of muscles must be developed at the same time and there must be unqualified unification since one is a vital help to the other. There are three sets of these muscles,

namely: lip, tongue and diaphragm. When all three work together, even Gabriel wouldn't blow any "puttier."

When you rely on the lip muscles alone to do the work, brother, you're asking for it, for the fact remains that as the lip muscles bear the brunt of the effort, they become over-taxed and the other muscles that have never been given a chance to perform their duty turn into something like that spaghetti feed we mentioned before. In brief, you're not giving the lips their just support.

### Glory Road

When functioning properly, all these muscles cooperate with each other so that one unit isn't left holding the bag alone. Trumpeters who employ excessive pressure on the lips should get on the "glory road" by transferring this pressure, caused by leaning the mouthpiece on the lips against the cut-

ting molars, to the support of the diaphragm muscles.

By doing this, you'll find that as the diaphragm muscles take over their responsibility you'll not only breathe properly, but you'll surprise yourself with a super-duper range, real gut-bucket power and the endurance of that guy Atlas, himself.

### New Vocal Group

New York—Billy Bowen, an Ink Spot for the past several years, now has his own group, the Butteball Four. Recording for MGM, they are set through Labor Day at the Atlantic, Coney Island.

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## Chords And Discords

# Better Dancing Will Help Biz; Use Both Feet, Cries Reader

San Francisco, Cal.

To The Editors:

After reading in a recent *Beat* the article by William Karzas, owner of the Aragon and Trianon ballrooms in Chicago, "We Need New Blood In Band Business", may I add my licks with regard to what's wrong with the dance band business.

First, dancing is an art. You must learn to use both feet. Fine ballroom dancing cannot be learned in a matter of months.

Secondly, the younger dancers, especially those of the jitterbug era, as a whole are not good dancers. Good ballroom dancers are right at home in a one-step, two-step, waltz, tango, rhumba etc. A fast tempo does not scare them off the floor; they love it.

### They Must Learn

The younger dancers will just have to learn how to do ballroom dancing. When they are forbidden to jitterbug, they are completely lost.

I have never met a band on the west coast, especially bands with an older, more experienced leader, that I was unable to dance to. A younger leader will never help a dancer's feet. The younger dancers will have to learn to help themselves and quit blaming the bands for their poor footwork.

Ivan H. Chasseur

## Perdido

Antwerp

To The Editors:

Thanks to Mr. Norman Granz, I now realize that being "hip" (and I quote from your June 4 issue: "... that Brussels audience is probably the hippest in Europe, excepting, possibly the Swedish ...") is equal to shouting, stamping and even whistling as a proof of great admiration for what is being played by the musicians.

Well then, Mr. Granz, this particular disgusted listener along with most of his friends present at your concert, are absolutely not "jazz-wise," because we are not, in your sense of the word "hip".

Or was it maybe because what you were offering us for \$4 a seat maximum was not exactly considered by this unwise European as "jazz".

### This Is Jazz?

Or have the unbearable sounds made by Flip Phillips anything to do with jazz? (I wonder if there is a contest on between him and Illinois Jacquet, who can at least sometime come out with an original idea.) Or was perhaps the poor trumpeting of Roy (whatever happened to this one since his last stay in Europe?) the thing that should have sent us all to the seventh musical heaven. Or was a tired Lester Young to do the trick?

The only two moments that were unmistakably great were provided by Miss Fitzgerald with *Body and Soul* and Oscar Peterson with *Tenderly*. You will admit that such a result is rather poor for a show even scarcely covering two hours.

To resume, we would have been definitely through with your musicians, if we had not had the chance to hear them later that same day at the occasion of a jam-session which lasted well into the small hours of the next day. We had there a bit of jazz, which had been unhappily missing throughout your presentation earlier that evening.

### Showmanship

Could it perhaps not be that you expect more showmanship from your musicians, than musical value? Could it perhaps not be that you have entirely lost the touch of your very first JATP concerts, and give now the paying customer more and more noise which can not even cover his own whistling and stamping anymore? Your audience, Mr. Granz, was made out of regular juke-box listeners, who

believe that Lionel Hampton has actually the greatest band in his career, and that Les Paul's *How High the Moon* is definitely the end.

We—who-are-not-hip went to your concert merely because we are of a curious nature, but can now definitely state that your kind of music has not much to do with jazz anymore.

We should however not forget that a buck is a buck, whether in New York or Brussels. But if you come to Europe again, please try to find another name for the real Belgian jazz-fans. And incidentally, I am afraid that goes for Sweden, too.

J. Nelles

## More Mooney

WGBS  
Miami, Fla.

To The Editors:

In a recent issue there was a story on hot Hammond organists such as Wild Bill Davis, Bill Doggett and Milt Buckner. It was a good story, but conspicuously absent (to us Miami cats, anyway) among the jazz names was that of the great Joe Mooney. Mooney is, of course, the wizard whose quartet received such a rave in the *Beat* during '46 or '47.

Perhaps the fact that Joe was playing accordion at that time is the reason he was not mentioned in the recent story. So I hasten to say that Mooney is now doing a single on Hammond around the Miami area and is really flipping the customers (those who aren't too square). And Joe is making records now on a label called "Carousell" with himself on Hammond, still singing great vocals—with original lyrics—and backed by guitar and bass.

Hal Kent

## Singers Vs. Vocalists

Los Angeles

To The Editors:

Just finished reading your July 2nd issue of the *Beat*, and was particularly moved by Ralph Gleason's *Swingin' the Golden Gate*.

It seems Ralph and J.D. are discussing Jimmy's vocalist Sandy Evans.

I don't know which of the two quoted this phrase, "To begin with, he doesn't sound as though he's imitating anyone else." I have sev-



IT WAS HOTTER in the WTAM air-conditioned studios than outside one Saturday afternoon recently when deejay Joe Mulvihill invited Stan Kenton, Neal Hefti and Frances Wayne to his *Strike Up The Band* program. Mulvihill, sometimes called Cleveland's Milton Cross of popular music, has a night time stint that pulls mail from 40 states over WTAM's powerful clear-channel signal.

eral comments to make on that quotation.

I first remember Sandy Evans recording a great song with the great composer, arranger, Gordon Jenkins. The tune, *My Foolish Heart*. On *Heart* Sandy did a great job, and when I first heard the record, I thought for a moment it was my boy—! Then I realized that the music business has a new crooner, and surely Gordon Jenkins realized the resemblance between Sandy's voice and the greatest of them all, Dick Haymes.

I don't think Dick has ever had the proper credit due him as a singer. Someone once wrote in your magazine "there is a difference between a vocalist and a singer—." How right they are, just ask any vocalist! A vocalist and a singer can be the same person, just depending on the arrangement of the tune. Therefore, when you are with a dance band, you are a vocalist. But when Sandy made *My Foolish Heart*, he was a singer. Too bad he can't do more tunes like *Heart*.

Sandy surely must have been influenced by Dick Haymes—the timbre of his voice—phrasing—slurs—but more power to him. I have been studying Dick for almost a decade, and tho' I have never done anything except work with small groups, it's a great

feeling to sing and know you are singing right.

So three cheers for any one that can come close to equaling the qualities of Mr. Haymes—the Greatest.

Jack Lowell

## Let's Remember

Metamora, Mich.

To The Editors:

Every month one reads of the current hits and stars in the music world—what about the vast number of unheralded musicians who gave up promising careers to serve their country?

There are many who must tread the mediocre paths of a practical world when their hearts are far away in the world of music. These are the ones who are serving in the armed forces of our country and must put their careers behind them.

Nonetheless, they are carrying on with their music and entertaining buddies with the gala music of past but not forgotten days.

On a Sunday afternoon, from atop a hill, Victory Lodge, a club for officer candidate students, can be heard the exciting tempo of Dixieland music—from one of the above mentioned who gave up a music career.

### Fans In Khaki

Tom Keaton, pianist formerly at the Bee Hive in Chicago, can be found at the piano pounding out old favorites in the famous Jelly Roll Morton and Fats Waller style. His audience, unlike those who frequented the Bee Hive, are all in khaki, and are classmates of his in OCS. But they, too, are held in awe of his remarkable playing and while away many free hours getting acquainted with Dixieland tunes.

These afternoons furnish Tom, who is a young man destined to go far in the world of music, a bit of the beloved world he left behind him for a time.

Let's give him, and the many other aspiring musicians who gave up careers for the sake of their country, a pat on the back. And a promise of a hearty welcome back into the field of music someday when the present job is done, huh?

Vee Adair

## British Barter

7 Alexander Drive  
Timperley, Cheshire,  
England

To The Editors:

I propose to start a circle of enthusiasts both in Britain and the U.S., and eventually other countries, willing to exchange tape recordings of air shots, concerts and jazz club sessions which would otherwise be denied us.

We in Britain feel that plenty of our very good modern jazz doesn't get the hearing it deserves, so I'm sure an exchange would be of very definite value to both sides. Some of our greatest jazzmen—Ronnie Scott, Jimmy Deuchar, Dankworth et al, and our finest bands, Heath, Gerald and the terrific Jack Parnell crew, blow some of their greatest on the air.

Ray Medford.

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## Feather's Nest

By LEONARD FEATHER

Maybe you wouldn't expect Sammy Kaye's ex-drummer to provide an idea for this column, but that's just how it came about.

His name is Ernie Rudisill. As you may have observed, he is now fronting a flock of Kaye refugees—and, because he's too busy fronting to play drums, he called in a drummer out of Blue Barron's band by the name of Ernie Rudisill Jr.

If you fix the birth of the pop music business, or of the big-scale jazz business, around the time of the first world war, you might reasonably claim that it is now in its third generation. The average-aged musician of the Original Dixieland era would today be just a little older than the twentieth century; he may have sons and daughters who have young children of their own.

Yet the incidence of inherited talents in our world of music has been remarkably low; low enough to provoke an analysis of the causes.

### Unto The Second Generation

I don't know whether Ernie Rudisill raised his boy to be a drummer. I do know that there must be a very special pride in being able to say "That's my boy!" when the youngster mounts the same bandstand over which his old man presides.

Possibly, through, the temptations of accomplishing this filial following in parental footsteps are not strong enough to counteract the parent's knowledge of what's wrong with a career in music.

Certainly a man who has barely had time to raise a family between cross-country trips might well be inclined to raise his lad to be something static like a yogi expert, a bagel baker or a banker. Having seen the seamy side of show business, he might well raise his bass-string-called hands in horror or set his trumpet-mouthpiece-scarred lips in a firm determination to keep the kid away from the clefted snake-pit.

### Not So Easy To Remember

There have been exceptions to the rule, but it takes a thorough dusting-off of your mental filing cards to recall them. A case like Bing and Gary Crosby, of course, is a law unto itself and can hardly be judged in the same terms as the examples among musicians.

Somewhere along the way you vaguely recall having heard something about a Paul Whiteman Jr., a Fats Waller Jr., a Jack Teagarden Jr., and an Andy Kirk Jr. who have at one time or another made a very thin dent in the entertainment world. None has yet shown any palpable signs of duplicating, let alone surpassing, the parental renown.

Danny Alvin, the veteran Dixieland drummer, produced a son named Teddy Walters who played fine modern guitar, was a good singer and seemed likely at one time to make an individual name; but something went wrong and the second generation petered out.

### Columbus Discovered Junior

Chris Columbus, now drumming with the Bill Davis Trio, and crowding the half-century mark, has a son who's playing drums with Erskine Hawkins.

All right, so we can dig up these examples and maybe two or three more, but it's a pretty miserable showing when you consider how many musicians of early renown now have sons or daughters old enough to be in the business.

Perhaps the most significant example of all is the case of Duke and Mercer Ellington.

Mercer happens to be one of the nicest, most unassuming guys you will ever meet in this business, a man I'm very happy to call my friend. It's all the more remarkable when you think what so often happens to rich men's sons, or sons of absentee fathers and of broken homes. Mercer, who is all of these, and who in the movies would undoubtedly have wound up a drunkard, spendthrift and all-American heel, is a quiet-mannered, happily married fellow of 33 with two children, who has still not quite found himself or resolved the problem of how to be Duke Ellington's son.

### Conducted Tour Of Music Biz

Until the last minute, Mercer and his father thought he would become an engineer. Then he plunged into the Musicians' Union and has been deep in it ever since—sometimes pen-deep, now horn-deep, then baton-deep. He has been road manager for Cootie Williams' band, leader of his own combo, his own big band, writer of a few tunes recorded by his father, head of the record company that bears his given name; has played trumpet, saxophone, trombone, E Flat Horn, and on this last actually held down a job in Duke's band for a couple of months in 1950.

Through all these vicissitudes he has never shaken off the stifling awareness of being Duke Ellington's son, of having to meet the impossible challenge implicit in that phrase. It has been a constant battle of Mercer Vs. Ellington.

### On The Road For Pop

During all this, Duke has blown curiously hot and cold about what he really wants his son to do. And now he has Mercer working for him as advance exploitation man for the Duke Ellington orchestra—a job for which he is eminently qualified, since he will make friends wherever he goes.

It's all sadly inconclusive, as if both father and son know that Duke Ellington's name and fame are a tough thing to top, and can't find any way out.

The irony of it all is accentuated by the endless study of Schillinger in which Mercer has been so deeply engrossed for the past couple of years. His teacher is confident that he has real talent, and without doubt Mercer has forgotten more about the academic end of music than his father will ever know, but where will that get him in the end? Can technical knowledge enhance or supplement inspiration? It's hard to put yourself in somebody's place, but if I were Mercer Ellington maybe I'd change my name to Marfak Abdullah, forget every piece of advice everyone ever gave me (except my music teacher) and start walking on my own two feet. Because in the music business, as nice as it is to have a famous father, that's how tough it is to be somebody's son.

## Two Venturas In Chi With Quintet

New York — Charlie Ventura headed west recently to open at the Silhouette in Chicago, where he is currently heading a new quintet.

Group has Charlie's brother Pete

on trumpet, Jimmy Wisner on piano, Chick Keeney on drums and Ace Tesone on bass. Betty Holiday, former Ray Anthony chanteuse, is also working with CV.

Don Palmer, long-time personal manager of Ventura, has not broken off relations with him as rumored. He will open his own personal management offices in Manhattan and Ventura will be one of his clients.



"JUST FOR YOU," with Bing Crosby playing a composer, is reviewed on this page. Seen here with Bing are Jane Wyman, who co-stars with him, and pianist-arranger-coach Joe Lilley, in rehearsal.

## Movie Music

### Bing, As Graying Widower, Still Spells Big Box Office

**Just for You (Bing Crosby, Jane Wyman, Ethel Barrymore, Bob Arthur, Natalie Wood. Songs by Harry Warren and Leo Robin).**

Bing pays a passing nod to the passing years here by playing the role of the widowed father of a couple of teen-age kids. He's a successful songwriter and producer who discovers, almost too late, that he's been too busy winning fame and fortune to meet and handle all of the responsibilities of a successful parent.

Jane Wyman, who stars in his stage musicals; and Ethel Barrymore, headmistress of a girls' preparatory school, help pop straighten out the deficiencies in his family life in a manner satisfactory to all concerned.

For the most part, songs and production numbers are neatly integrated into the theatrical and backstage action, but, possibly because none of the songs is up to standards set by Warren and Robin in previous efforts, the feeling will come to many that a narrative more interesting than most bogs down here and there due to a preponderance of song and dance sequences.

Music setting includes 11 complete songs plus an unusually lengthy ballet (music is a self-consciously modern paraphrase whipped up by the Paramount music department from one of the Warren song melodies) staged by Broadway's Helen Tamiris.

### Craftsmanly Songs

The Warren and Robin songs are craftsmanly in quality, but it will take heavy plugging to build any of them into hits. Best possibilities: the title song, *Just For You*; and a novelty, *Zing a Little Zong*.

Jane Wyman, who made her first switch from heavy drama to musical comedy in last year's *Here Comes the Groom* (she does her own singing) shows here with her repeat performance in the same vein that she's still very much at home in this field. But the real bang here is old Bing, his toupe streaked with gray, his pipes a little shaky on some notes, but turning in a top flight performance (even some unexpectedly agile hoofing and romping around in dance numbers) that would indicate the old boy will hold his own at the box-office in this business for many a year.

—gem

**The Merry Widow (Lana Turner, Fernando Lamas, Una Merkel, Thomas Gomez. Music by Franz Lehár, lyrics by Paul Francis Webster).**

This elegant new edition (third on the screen) of one of the most successful operettas of all time has been "modernized" only to the extent of supplying new lyrics for the principal songs (*The Merry Widow*, *Vilta*, *Girls-Girls-Girls*) and closely follows the original for story and flavor.

The familiar plot deals with the efforts of the courtiers and reigning monarch of an impoverished European kingdom of the mythical, minor-league variety to cash in on the fortune inherited by an American showgirl (Lana Turner) from one of its deceased citizens. Their plan: marriage to Count Danilo (Fernando Lamas), woman-chasing member of the local nobility.

Lamas, a newcomer to Hollywood, carries off the honors here with a star performance properly keyed to the light, sophisticated flavor which prevails, as it should, throughout the film. Lamas also carries virtually all of the vocal burden, and though he'll never make the Met, he should be okay with audiences inured to the current crop of male singers.



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## Les Paul Has Warning Word For Imitators

(Jumped From Page 2)

Charlie took a few choruses ahead of me, I would start my solo trying to play like Charlie, and that was the worst thing that could happen to me, because he played that style so much better. And then, if Charlie followed me, he would start trying to play technically and he would get messed up.

So we got down and had a beer and we talked, and we said gosh, this is a terrible thing. When you follow each other you can't help becoming influenced by the guy ahead of you. So it becomes an imitation, and what good is that?

Bing Crosby started crooning long before everybody started imitating him or his style. Some of the imitation was bad and some was good. Of course, sometimes it's good enough for something valuable to come out of it.

### Fitzgerald Followers

Ella was a great originator and it's true a lot of her imitators have made more money and fame than Ella herself; yet none of them can sing as well as Ella.

Look what's happened with this multiple recording. A fellow listens to our records and says, "Gee, multiple recordings are all the rage, and I'm going out and do it," but he doesn't realize that it isn't just a simple matter of buying a recording machine and sitting home playing five parts. A multiple recording can hurt you more than it can do you good if you let it get out of hand. You think, well, I'll add just one more guitar part, and that's the one that breaks it up, because it becomes confused and cluttered. Or you say, I think I'll make 10 clarinets or 10 guitars. Well, a machine will do anything you want it to, but at a certain point it becomes a dangerous thing; it can eat you up.

In fact, Mary and I have been trying to lean in the opposite direction on the majority of our records. Some of our records only have three guitar parts where the machine is capable of developing a dozen more.

You have to know how to use moderation, just as you have to know how to avoid imitation. Those are two of the most important things to remember in music today.

## Take That!

Hollywood — Merle Travis, longtime leading exponent of barnyard bounce who is now heading his eight-piece cowhand combo at Riverside Ranch on Sunday nights, was asked by local *Down Beat* staffer for name of his arranger. His reply: "Hillbilly bands don't need arrangements. We play everything by ear. Arrangements are only for square bands."

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# This Ballroom Built Its Own Dance Band

Boston—Ed Enegren is one major ballroom manager who isn't just waiting for the bands to come back. He went out and built one for his King Philip Ballroom in Wrentham and his project has turned into an increasing success.

The King Philip, in operation since 1888, is the heart of a 30 acre estate-like-plant 28 miles from Boston. Now in its fourth generation of Enegren management, it's housed most of the big name national bands in American dance history. Glenn Miller used to be a regular attraction and Ralph Flanagan made his New England debut there.

"The last time Flanagan and Ray Anthony were here," Enegren said in explanation of his new policy, "we lost \$3,000 apiece on them. I finally decided to make sure I'd have the music I wanted. That is, music the dancers wanted. No gimmicks, no excessive stylization. A good, old dance band, and that's what I've got."

## Built On the Job

Enegren found out that Jesse Smith, one of the area's most respected arrangers, had been rehearsing a young band, mostly for kicks, since the summer of 1951. Jesse wanted even more time to develop the band, but Enegren told him to build the unit on the job, and they've been there Fridays and Saturdays since March of this year.

"We average 2500 on Fridays and Saturdays, we get customers from a 40 mile radius who come back here just to dance to Jesse's band, and for the first time since I can remember, I haven't heard a single complaint. And if you think the band and the business is good now, wait until November when the band will really be developed."

Neither Enegren nor Smith is in a hurry. Enegren adopted a policy

of no stags. He knew that this, coupled with a tariff of \$2.50 a couple, would cut business down for a time, but he's more interested in building the kind of permanent clientele he wants. Smith, though he's been approached, is not thinking in terms of records until he feels the band is ready.

## Taking It Slow

"Most bands," says Jesse, "are in too much of a hurry and as a result, they don't last. We're taking our time and we're going to build exactly the kind of band we want."

Jesse, who teaches arranging, composition and theory at the Arlington Academy of Music, arranged for Leo Reisman for twenty-five years. He also handled many top-flight New York radio dates with sidemen like Glenn Miller, Artie Shaw and Jimmy Dorsey. Jesse himself plays every instrument except brass and, in his writing, combines imagination with precision craftsmanship.

His is a youthful band of 17 pieces including an attractive, swinging vocalist, Merelynn Tate, who's also at musical ease in ballads. He recently added four violins, two of whom double on viola. "I won't use them much for melody, but rather for inner parts, for sustained harmony, for body and for high obbligatos."

## Big Library

There are some 140 arrangements in the book now, including specialties like *Afternoon of a Faun* and the music from *Spellbound* scored for dancing. Some stocks are used on pops that don't figure to last very long, but even those are so altered that it's never apparent that the band is playing stocks. One cardinal rule of the organization is no faking arrangements.

"Faking is one of the things that has hurt the business. Another," Jesse continued, "is the stylized bands. Why, after a few sets of their trick sounds, you're ready to flip. Those bands make a factory out of the business. Things are down so pat they really don't need a leader. They're not equipped to feel the pulse of the dancers; they're not flexible enough."

## Musicians Must Lead

"And frankly, some of the leaders are just nice guys with a smile who know little or nothing about music. It's the bands led by musicians—like Tommy Dorsey—that last. You've got to know what you're doing. For example, we don't always play the same song in the same tempo. It depends on the feel of the crowd."

Jesse finds, incidentally, that dancers have come to prefer slower tempos. "It means I can do more with harmonization; there's more time for the changes to be absorbed."

The band has a full, vigorous sound with a good beat. While a thoroughly commercial outfit, it hasn't the syrupy Lombardo or Sammy Kaye approach. Almost everyone solos, and in the few jazz spots, Jesse is gifted with two of the section's best young modernists, trumpeter Herb Pomeroy and tenorist Larry Bernard.

# Strictly Ad Lib

(Jumped from Page 3)

fy's Tavern, filmed at the Hal Roach studios for presentation on NBC-TV's *All Star Revue*, may stay in the can for sometime to come. Everyone said it was swell—except the sponsor . . .

Carlos Molina, whose Molina-Dega agency is setting up a West Coast tour for Mexican bandsman Luis Arcaraz in August, will assemble a band of Local 47 musicians to be headed by Arcaraz . . . Ernie Royal, the former Woody Herman trumpet man who recently returned here after a year in France with the Jacques Helian ork of Paris, bears out Paul Weston's report (*Down Beat*, July 30) that Europe is anything but heaven for U.S. musicians. Says Ernie: "If I hadn't had a contract before I went over I'd have starved to death" . . . Opening night of Mary Kaye Trio at the Mocambo found owner Charlie Morrison laughing as hard as anyone else at Norman Kaye's slightly devastating satire on Charlie's new son-in-law, Johnnie Ray.

**KEYSPOTTINGS:** Bob Cooper, tenor; Gerry Mulligan, baritone, have been added to line-up of Howard Rumsey's "House of Jazz" gang at Hermosa Beach Lighthouse, Coast's only hotspot where the flame of progressive jazz burns brightly and consistently. Rumsey regulars still holding forth are Shelly Manne, drums; Milt Bernhart, trombone; Shorty Rogers, trumpet; Jimmy Giuffre, tenor; and Frank Patchen, piano . . . Joe Venuti quartet back in town for a stand at the Devonshire Inn . . . Ray Anthony playing the July 15—Aug. 10 slot at Hollywood Palladium . . . Louis Jordan unit to follow Nat Cole at Tiffany with a two week stand starting July 28 . . . Pud (Johnson Rag) Brown off for a date at Last Frontier, Las Vegas, with Wally Wambem, cornet and bass; Bill Campbell, piano; and Charlie Lodice, drums.

## LONDON

Ralph Sutton surprised the Festival Hall jazz audience by appearing in white bow and tails. He borrowed them from bassist Bob Casey before leaving the States. After the show he left for a Swiss concert tour . . . Lonnie Johnson made a seven-day provincial tour here as a double act with U. S. singer Marie Bryant. Marie subbed for the Humphrey Lyttelton and Merseyside Jazz Bands, forbidden by the MU to tour with Johnson . . . Home Office officials questioned Pearl Bailey for an hour when she arrived here on holiday. They were just checking that she was coming on holiday and not to work.

Guitarist Ivor Mairants has left the Gerald Orchestra after nearly 12 years; pianist Frank Horrox has left Ted Heath after three years . . . Mantovani and his Orchestra, the Billy Ternent Band and the Keynotes vocal group are featured in several half-hour radio series being recorded here for U. S. networks . . . Les Paul and Mary Ford open a two-week Palladium season on September 15 . . . More offers have been made for Louis Armstrong to tour here as a variety double with Velma Middleton. His offers for 28 days here now total over \$53,000.

## BOSTON

The summer musical drought has arrived. Of the clubs depending solely or in a large part on music, only the Hi-Hat and Sugar Hill remain open . . . Sugar Hill continues to do well with changing floorshows and Saddy Lewis' band. In the lounge, the extraordinary pianist-vocalist Shirley Moore continues to make local listeners wonder why she's never made it on a national basis . . . A number of musicians here claim convincingly that Shirley combines the best of Jeri Southern and Sarah Vaughan with the ironic added note that she was singing her way before either had started and she continues to be more original than both.

The Hi-Hat is trying what its publicity man calls an Afro-mambo band for the summer. Leader is Juan Gonzales . . . An emotional storm is due to hit the Metropolitan Theater on July 18 when Johnny Ray opens for a week . . . New York entrepreneur Julius Monk has a club in Nantucket where he's experimenting with Ruban Bleu type of entertainment.

One nighters: Stan Kenton and Duke Ellington tangled in a band tournament at Revere's Rollaway July 11. The week before Dinah Washington, Tab Smith and Freddie Mitchell provided holiday fireworks there . . . While in the area, Kenton made the usual circuit including Fitchburg, Canobie Lake and Old Orchard, Maine . . . Billy May brought his band to the Totem Pole July 2 and 3 . . . The Ella Fitzgerald-Buddy Johnson Boston one-nighter didn't do as well as expected. Too steep a tariff and as usual, not enough advertising . . . Hidden in Lynn at the

Melody Lounge with Dick Wetmore, trumpet; Jackie Byard, piano; and Joe MacDonald, formerly with Nat Pierce and Flip Phillips, set to take over the drums.

Classical scene: The 24th consecutive season of free Esplanade concerts by the Boston Pops began on June 22 and continue through July 19. Voluntary contributions support the sessions, which also include three morning children's concerts . . . More than 400 students from 41 states and 16 countries have arrived at Tanglewood to study at the 10th session of the Berkshire Music Center under the direction of Charles Munch. The faculty of 36 includes Aaron Copland, Leonard Bernstein, Luigi Dallapiccola and Boris Goldovsky . . . For the first time, several of the study sessions as well as concert will be broadcast by WGBH-FM . . . Both Brandeis University and the City of Boston have promised bigger and better arts festivals for next year. Both were pleased at the enthusiasm and wide support aroused by the initial attempts.

## NEW ORLEANS

Danny Kessler, Okeh Records a&r boss, cut several spiritual sessions while in town, using the facilities of one of the local record shops, J & M Music, in lieu of more modern recording setups here. Danny prefers the poorer recording setup on the grounds that the end result is "bad enough" to be "commercially good" . . . New Orleans Jazz Club executives meet soon to set the bands and format for the annual festival to be held at the Auditorium on September 28. Festival is a sure sellout and features, usually, four combos, with all four taking part in a wild finale, usually *Saints or Muskat*.

Current at the Cotillion Room, Jung Hotel, is Jo Sullivan (Mercury Records thrush), the Chandra Kaly Dancers, Mickey Manners, and the Dean Hudson band . . . Jerry Wald's new band headlined a typical summer offering at the Roosevelt Hotel's Blue Room . . . Tito Guizar and his guitar, originally scheduled for three concerts with the 52-piece summer Pops Orchestra conducted by Izler Solomon, did a fourth concert and could have done at least four more with sellouts assured. Should Tito give up the guitar for politics, he could spend a good portion of his life as mayor of New Orleans. He expects to do his usual four to six weeks at the Swan Room, Hotel Monteleone, this fall or winter.

Basin Street Six, which group suffered an internal hassle between the three front line men, have kissed and made up; they're working on percentage at Perez' and are on local TV station WDSU . . . The Dukes of Dixieland, long-termers at Hyp Guinie's Famous Door, have brought in Larry Shields' brother, Harry, on clarinet with a resultant improvement, particularly in ensembles . . . George Lewis and Bunk's old band are now filling in at Dis Davilla's Mardi Gras Lounge on Tuesdays . . . Tenor star Eddie Miller due into town shortly for his annual visit . . . Roger Wolfe left the local deejay scene to work in Pittsburgh for WDTV; his loss will be a big one to the New Orleans jazz scene.

**DEEJAY SCENE:** First disclick to kick off in this area in years is Steve Lawrence's *Poinciana*; responsible was handsome Roger Nash, WJMR, who enjoys a widespread female following . . . Bill Elliot, WNOE, is celebrating 17 years in radio . . . The Woody Herman debate—over which is the best of the Herds—has brought in a large amount of response to the four jockeys who sparked the hassle: Dick (WWL) Martin, Larry (WTPS) Regan, Roger (WJMR) Nash, and Joe (WJMR) Delaney are the sparks of the contest. One thing is for sure, Woody's records have been getting a lot of airtime as a result . . . All shows are making the strong pitch to the house women, with the most recent entry being *Music Women Love* with Jim Brown.

## SAN FRANCISCO

Buddy De Franco, followed his one week at the Hangover with two weeks at the Tiffany in L.A. and then came right back to the Black Hawk here. This unusually speedy return booking turned out to be a smart move since the group caused a lot of talk first time around with little opportunity for the customers to catch up to them. The result was excellent business during their Black Hawk stay. Buddy recorded four sides the night before he opened at the Black Hawk, using his quartet. They were *Just One of Those Things*, *Easy Living*, *Carrioca*, and *Street of Dreams*. Lloyd Davis, formerly with the Jack Fina band, has replaced Herb Barman as the drummer with the Dave Brubeck Quartet.

The Fox Theater, which coined money with (Turn to Page 16)

# Sunday Sessions Hit Sunset Strip

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idea, a steadily growing trend here (see feature story this issue), made the Sunset Strip, Hollywood's swank nitery row, for the first time with inauguration of Sunday sessions at the Crescendo.

Principal attractions at the lead-off session July 13 were Buddy De Franco (as soloist, without his combo), June Christy, and a quartet headed by Benny Carter. Joe Adams, KOWL platter showman, functioned as emcee and general coordinator, a post he's expected to hold regularly.

Crescendo sessions run from 8 to 6 p.m., with a door charge of \$1.50.



## Caught In The Act

Les Paul & Mary Ford, Tommy Edwards,  
Ralph Marterie's Orch, Paramount, NYC

Les and Mary have worked up their act into as smooth a presentation as can possibly be achieved with the sort of tricks the Pauls employed en route to stardom. For the stage, they employ the oldest tactic in show business—hit 'em with everything you've got. They do just that, hitting 'em with full-length or single chorus or excerpted versions of virtually every hit record the couple have turned out.

Les and Mary have improved their presentation considerably by complementing their own synthesized reprise of the multi-dub gimmick with full orchestra background arrangements—and good ones. The depth afforded them by the band lends credence and weight to their efforts. Though essentially the

Pauls dwell on hit discs and things commercial, every now and then Les lets loose some of his humorous jazz ideas. On stage, they're supported by bassist Wally Kamin. Off stage, by Mary's sister, who provides the unseen but heard vocal harmonies.

Marterie's band proved to be quite as good sounding as *Beat* staffer Jack Tracy thought it was (*Down Beat*, June 4). The band cut an expert show, had a couple of numbers to itself, did especially well with *Perdido*.

Tommy Edwards rounded out the musical portion of the bill. The lad still impresses as a mediocre entertainer, both in his in-person singing quality and in his showmanship.

—web

### Billy Williams Quartet, Chicago Theater, Chicago

Back at the Chicago again this summer heading the bill, as opposed to its status as just part of the show last year with Sid Caesar and Imogene Coca, the Williams quartet proved its ability to support a whole show.

The group in the last year has acquired a real gloss of professionalism and does an extremely slick and show-wise job.

Williams, of course, is the prom-

inent figure, and his persuasive delivery plus the solid support of the group added up to excellent entertainment.

Boys vary tempos and moods nicely, mixing such tunes as *Red River Valley*, *Anytime*, and *Azure Te* with proven up-tempo material like a flashing *After You've Gone* and *Ride, Red, Ride*, a carryover from Billy's Charioteers days. The house loved 'em.

—jack

### Mary Kaye Trio, Mocambo, Hollywood

The last time this unit came through here it was appearing in less distinguished establishments and at much lower salary. It returned to the Coast for a date at the Sunset Strip swankery (its first on this circuit) that could lead to really big things in pictures or TV.

Reason: What was once essentially a musical organization that attracted no more attention than *reads* of other competent little outfits has been transformed into an all-out comedy act in what is certainly one of the more successful attempts on the part of musicians (these kids were and are bona fide musicians) to catch up with and forge ahead on current trends.

Still Musical  
The fact that in their zaniest antics, knock-about stuff that smacks of the burlesque stage and take-offs on such singers as Billy Daniels, Eckstine, Laine and Ray

(performers whose straight offerings register strongly with the same type of audience the Kaye trio was facing here at the Mocambo), they never quite let the audience forget that they are skilled instrumentalists is unquestionably an important factor. Without it their comedy routines, which hit a genuinely hilarious pace in this setting, would be merely so-so.

Mary Kaye, one of the few capable girl guitarists (for this type of work) was taught by her Hawaiian father, Johnny Ukulele (her mother was Swedish). Brother Norman works out well as singer, mimic and bass player.

Third member, Frank Ross, plays good commercial accordion. Sometimes he tries a bit too hard to be another Jerry Lewis (or maybe not hard enough to be just Frank Ross).

### Eartha Kitt, Blue Angel, NYC

It's no gamble to predict, at this stage of the game, that Eartha Kitt will be a very big name in show business. Currently doubling between Leonard Sillman's *New Faces* and the Blue Angel, she has hit New York like a thunderclap, and right now is at the stage where Johnnie Ray was last November; i.e. everybody knows she's got to happen.

The gal is remarkable visually and aurally. A lithe little body, a face that seems to be all brow and huge, fiery eyes surmounting a thin-lipped, expressive mouth and tiny chin. A voice that caresses and mocks, says *I Wanna Be Evil*

and makes you believe it while you laugh through the lyrics; then turns to *Que Reste-t-il* in authoritative French, and turns right around and does a beautiful job on an old Bessie Smith blues.

To top off this delectable dish comes a portion of Turkish delight; Eartha's encore is a shortie actually in Turkish, learned when she was on her international travels.

If you're not within reach of her bawliwick, look for TV, or Victor's impending *New Faces* LP, to bring you the down-to-Eartha details.

—len

### Wild Bill Davison and Max Kaminsky, Child's Paramount Restaurant, NYC

A battle of Dixieland horns rocked Child's cellar eatery at Times Square on a Sunday afternoon late in June. Wild Bill Davison presented his new all star sextet in their only New York public appearance this season. Alternating with Bill's driving group was little Maxie Kaminsky with his lively quintet which has been the Childs house band for six months.

The room was packed and it only took two sets of the throbbing happy music to show Childs staff

why the people weren't there to eat. Festivities were enhanced when the rivalry between Max and Bill was sharpened by bringing both front lines together for the third set.

Bill's group had just returned from a road tour and the band had improved amazingly since its formation late in April when they were heard on a recording date. Ensembles are well knit and the individual soloists have now begun to feel their leader, making their take-offs part of a complete Davi-

## Strictly Ad Lib

(Jumped from Page 15)

Martin & Lewis earlier this year, brought in Xavier Cugat for a week early in July and then announced that Johnnie Ray would make his first appearance here opening at the house for a week November 26 . . . Dr. S. I. Hayakawa, jazz researcher and semantic specialist, in town for a series of courses at San Francisco State College, delivered a lecture on "Reflections on the History of Jazz" July 30 with Joe Sullivan's band from the Hangover illustrating various points . . . Chico O'Farrell, Mercury bandleader and arranger, in town for a few days en route to his wife's home town, hobnobbing with Miguel Valdes at the Fairmont. Most of Valdes book is written by Chico.

Fred Lowery, the whistler, opened at the Italian Village for five weeks and disclosed his next Columbia project is a kiddie disc called *The Mouse Song* wherein he will record his whistle at 33 1/3, press it at 78 to simulate mice squeaks. What next? . . . Beat staffer Sharon Pease, passing through town enroute to Portland, stopped off to interview Dave Brubeck for an upcoming piece . . . The Bob Scobey band dicking for a TV short . . . Rusty Draper flew to New York early in July for a Mercury recording session and TV appearances . . . Paul Naden's group at the Squeeze Box . . . Jack Sheedy at the Phone Booth.

Berkeley citizens were entertained at an open air community dance July 5 by a band consisting of Jack Sheedy, trombone; Burt Bales, piano; Joe Dodge, drums; Bill Napier, clarinet and Bill Erickson, piano . . . Helen Humes and the Emanon Trio returned to Fack's in mid-July with the Vernon

Alley Quartet switching back to the Black Hawk . . . Yma Sumac due for her first appearance here as the Mark Hopkins re-opens its redecorated Peacock Court at the end of July . . . singer Patsy Parker's younger sister, Pricilla, screen tested by Paramount . . . reception to Harry James' band was so strong at his recent Sweet's one-nighter that he was booked for a Tuesday night at El Patio on Market Street, a dance hall not normally featuring names . . . Leomine Gray opened at the Cable Car Village with Norman Dunlap, Charlie Whitfield and Rabon Tarrant's Quintet . . . Johnny Hodges and Al Hibler did two weeks at the Say When followed by Louis Jordan in July . . . Len Leonard at the It Club.

The heralded Charlie Parker-Flip Phillips battle-of-the-saxes at the Say When disintegrated into one of the most miserable foul-ups in local history. Both instrumentalists were salty at having to work with the house band and Parker finally brought in a unit of his own. Flip and the club parted company after the first week, both being wholeheartedly dissatisfied. Parker remained for part of the next week, but that ended in a class "A" hassle. After appearing twice on the Cerebral Palsy TV marathon, Parker took up a collection in the club, asked club op Dutch Neiman for a contribution, was refused (because Neiman said he had already contributed), took the mike, called the house "cheap" and then Neiman and the Bird engaged in a gentle shoving contest with Parker losing. Neiman refused to pay him off and Bird was stranded in town for almost a week. The mix-up was still being batted around at the union at presstime.

## Who Blows There?

The record sessions listed below were recently held. Though not all jazz sessions, many of the dates may be of interest to collectors, musicians, and fans because of the sidemen in the orchestras and/or groups. Some of these records already are available. To be certain you'll get them, do not ask your dealer for them until you see them reviewed in the *Down Beat* record review section.

BENNY GOODMAN ORK. (Columbia, 5/28/52). Chris Griffin, Bernie Privin, Ricky Trent, Mickey McMeikle, tpts.; Will Bradley, Lou McGarity, Catty Catkell, tross; Hymie Schertzer, Al Kink, alto; Boonie Richman, Peanut Hucko, tenors; Art Dreilinger, bar.; Jack Lesberg, bass; Terry Snyder, drums; Mundell Lowe, guitar and Mel Powell, piano and arranger.

FRAN WARREN and WOODY HERMAN with RALPH BURNS' ORK. (MGM, 5/28/52) Bernie Privin, Ed Badgley, Chuck Genduso, Don Leight, tpts.; Chauncey Welsh, Billy Byers, Bart Varsalona, tross; Vinny Dean, Murray Williams, alto; George Berg, Pete Mondello, tenors; Danny Bank, bar.; Lou Stein, piano; Don Arnone, guitar; Liberto, timbales; Jose Mangual, bongos; Joe Shulman, bass.

Former Members Of The 99th Regiment Band; One For The Wonders; Wish You Were Here.

ROSEMARY CLOONEY with Jimmy Carroll's combo (Columbia, 4/18/52) Frank Carroll, bass; Terry Snyder, drums; Stan Freeman, harpsichord; Mundell Lowe and Sal Salvador, guitar.

Boishe Me! On The First Warm Day; (with Marlene Dietrich) Too Old To Cut The Mustard.

FRANKIE LAINE with Jimmy Carroll's combo (Columbia, 5/15/52) Frank Carroll, bass; Terry Snyder, drums; Sal Salvador, guitar; Don Arnone, alto; White, Al Caiola, Tony Gattuso, guitar; vocal group. High Noon; Rock Of Gibraltar.

BUDDY COSTA with JOE REISMAN'S ORK and RAY CHARLES SINGERS. (Pyramid, 5/15/52). Jimmy Maxwell, Cliff Griffith, Mickey McMeikle, Ricky Trent, Steve Lipkins, tpts.; Sandy Seigelstein, Jim Chambers, french horns; Romeo Penque, Jack Fulton, reeds; string section (8); vocal choir; Stan Freeman, guitar; Ed Safranek, bass; Don Arnone, guitar; Bob Rosenberg, percussion; Joe Reisman, arranger and conductor.

Yours, Only Yours; Goodnight; The Mask Is Off; You're Not In Chicago.

WINI BROWN with JOE REISMAN'S

son production. Davison's men are Joe Barry, clarinet; Eph Resnick, trombone; Charlie Traeger, bass; Eddie Phye, drums; and Dean Dewberry, a fine jazz pianist new on the scene.

Max, who played a more relaxed style in good contrast to the Davison unit, has worked up a musically well organized unit to keep the house of Childs happy. Charlie Queener, piano; Gail Curtis, clarinet; Don MacLean, drums; and Ray Diehl, trombone.

—hoe

Julius Watson, Steve Pullan, Leon Co-mage, tross; Harold Minerva, Joe O'Laughlin, alto; Dave Van Dyke, Parvis Hanson, tross; Cherokes Conyers, bar.; Buddy Johnson, piano; Jerry Potter, drums; Leon Spahn, bass; Jim Jackson, guit.

Baby, You're Always On My Mind; Skaffin' and Rollin'.  
TOMMY DORSEY AND HIS ORK. (Decca, in Chicago, 3/31/52). Art DeFew, Art Tanceredi, George Cherb, Charlie Shavers, tpts.; Nickle DiMaio, Sam Hyster, Tak Takvorian, Tommy Dorsey, tross; Ed Seals, Marvin Koral, alto; Sam Donahue, Gene Cipriano, tross; Teddy Lee, bar.; Gene Kutch, piano; Ed Grady, drums; Mott Oliver, bass; Earl Bachus, guitar; Frances Irvin, vocals.

Deep In The Blue; 3 other titles withheld.

ELLA FITZGERALD with GORDON JENKINS ORK. (Decca, 9/21/51). Bill Versai and Tom Parsley, ten. and flutes; Zelly Smirnoff, Sylvan Shulman, Arnold Eldus, tross; Harold Colesta, viola; George Ricci, cello; Bernie Leighton, piano; Johnny Blowers, drums; Jack Lesberg, bass; Tony Mottola, guitar; Ray Charles Singers, voc. accomp.

I Hadn't Anyone Till You.  
ELLA FITZGERALD with SY OLIVER'S ORK. (Decca, 2/25/52). Carl Poole, Stan Fishelon, Taft Jordan, tpts.; Henderson Chambers, Bobby Byrne, Mort Gullman, tross; Hymie Schertzer, Sid Cooper, Dick Jacobs, Joe Thomas, (jazz tenor), Art Dreilinger, reeds; Hank Jones, piano; Jimmy Crawford, drums; Sandy Block, bass; George Barnes, guitar.

Go But I'm Glad You Love Me.  
ELLIOT LAWRENCE'S ORK. (King, 5/8/52). Porky Porcino, John Bello, Don Leight, Charlie Panelly, Larry Leight, tpts.; Ollie Wilson, Joe Steiberg, Al Robertson, tross; Sam Marovitz, John oblinie, alto; Al Cohn, Al Steele, tenors; Steve Perlow, bar.; Elliot Lawrence, piano; Tiny Kahn, drums; Buddy Jones, bass; Rosalind Patton, vocal (on first tune); Corky Robbins and Johnny Bosworth, vocal duet.

Long, Dark Hallway; Release Me; The Horn With Two Mouthpieces; A Little Wakeup Music.

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# Where the Bands are Playing

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glasser), 745 Fifth Avenue, NYC; AP—Allbrook-Pumphrey, Richmond, Va.; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; RMA—Reg Marshall Agency, 4471 Sunset Blvd., Hwd.; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

## Notice

Any musical unit may be listed on this page. To have your organization included, send us notice of location jobs (no one-nighters) at least three weeks in advance of the starting or closing date. Include the name and size of the unit, name, location and type of spot, and opening and closing dates. If no closing date is given, the listing will be carried in two issues only, unless further notice is received. Send information to Down Beat, 122 East 42nd Street, Suite 1720, New York 17, N.Y.

## Combos

Ammons, Gene (Showboat) Philadelphia, D. C., Out 8/2, ne  
Armstrong, Louis (On Tour) ABC  
Brown, Charles (Farmstead) Dayton, Ohio, Out 8/3, ne  
Bruback, Dave (Black Hawk) San Francisco, ne  
Caceres, Emilio (Tropics) San Antonio, Tex., ne  
Carle, Bette (Sylvania Club) Ottumwa, Iowa  
Carroll, Barbara (Park Sheraton) NYC, h

## Singles

Belafonte, Harry (Alhambra Tavern) Cleveland, Out 8/7; (Thunderbird) Las Vegas, 8/28-9/17, h  
Bennett, Tony (Copacabana) NYC, In 9/4, ne  
Cole, Nat (Paramount) Los Angeles, Out 8/7, t; (Cal-Neva) Lake Tahoe, Nev., In 8/14, h  
Collins, Dorothy (Carousel) Pittsburgh, Out 8/2, ne  
Cornell, Don (Paramount) NYC, t  
Damone, Vic (U. S. Army)  
Daniels, Billy (El Rancho) Las Vegas, New, In 8/6, h; (Casino) Toronto, In 8/21, ne; (Seville) Toronto, In 8/28, t  
Darnell, Larry (Royal) Baltimore, Md., 8/1-7, t  
Eckstein, Billy (Beachcomber) Wildwood, N. J., In 8/7, ne; (Casino) Toronto, In 8/14, ne; (Apollo) NYC, In 8/29, t  
Fitzgerald, Ella (Celebrity) Providence, R. I., 8/4-11, ne  
Gaillard, Slim (Colonial) Toronto, Out 8/2, ne  
Gomes, Vincente, (La Zambra) NYC, ne  
Hamilton, Sam (Byline) NYC, ne  
Hazelwood, Marjorie (Salem House Cafe) Beverly Hills, Calif.  
Hug, Armand (Wohl) New Orleans, In 8/18, t  
McKenzie, Giselle (Jung) New Orleans, Out 8/5  
Meger, Mabel (Byline) NYC, ne  
Miller, Olivette (Harlem) Atlantic City, Out 9/6, ne  
Robie, Chet (Sherman) Chicago, h  
Rogers, Nina (Pamron-Room) Modesto, Calif.  
Royce, Joann (Piano Bar) Long Branch, N. J.  
Russell, Jack (Crown Room) Los Angeles, ne  
Sutton, Ralph (Condon's) NYC, ne  
Walter, Cy (Little Club) NYC, ne

## Sidemen Switches

Billy May—Jack Agee, bari, for Bob Daves (to stay on as road manager) . . . Tommy Reynolds (Roseland)—Hal Linden, ten. and vocals, for John Breckner; Doc Solomon, bass, for Russ Saunders . . . Stan Kenton—Vinnie Dean, alto, for Lennie Niehaus (to Army); Keith Moon, tro., for Hal Branch . . . Xavier Cugat—Sol Schlinger, bari., for Johnny (Hall) Halko . . . Ralph Marterie—Boyd Rolando, jazz tenor, for Jimmy Cooke . . . Emil Coleman—Jack Eagle, tpt., added for Waldorf-Astoria . . . Art Mooney—Bobby Funk, tpt., added.  
Buddy Rich—Billy Byers, tro. & arranger, for Jimmy Knapp . . . Rene Touzet—Les Clarke, alto, for Harry Poole (to Emil Coleman) . . . Terry Gibbs Quintette—Phil Urso, ten., for Hal McKusick; Horace Silver, piano, for Harry Biss; George Duvivier, bass, for Clyde Lombardi . . . Gene Krupa (to Europe)—Flip Phillips, ten., for Charlie Ventura . . .  
Barbara Carroll Trio (Park Sheraton)—Billy Exiner (while Tony Bennett is in hospital), drums, for Herb Wasserman (to Catskills for summer) . . . Herbie Fields (Surf Club, Wildwood, N. J.) — Gary Chester, drums, for Jack Moffitt.



STOPPING IN PARIS during his recent European tour with JATP, Flip Phillips visited the Selmer offices at Place Dancourt. Photo, taken in front of the office, shows Flip at right, with Maurice Selmer, President of Henri Selmer et Cie., center, and Marcel Mule, left. Mule is professor of saxophone at the Paris Conservatory.

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## Record Reviews

(Jumped from Page 11)

Clayton, Don Byas on the first; Tab Smith, Harry Edison, Buddy Tate on the second. (Okeh 6895.)

### Cab Calloway

\*\*\* At The Clam-Bake Carnival  
\*\*\* Willow Weep For Me

The fine line-up Cab fronted in the late 1930s gets a fair workout on *Clam*, penned by Chu Berry, who takes the opening solo. It's an unsensational thing that riffs its way out calmly but swingingly. Duke's latest alto acquisition, Hilton Jefferson, is featured through *Willow*. It's mostly an academic-non-jazz solo, cleanly played. (Okeh 6896.)

### Erroll Garner

\*\*\* Blues I Can't Forget  
\*\*\* Gliss In The Dark  
\*\*\* Everything Happens To Me  
\*\*\* Perdido

Here are four sides Erroll made in 1945 for the long-defunct Rex label. The *Blues* is a pretty and slightly unorthodox one, a charming addition to the all-too-rare list of Garner originals. *Gliss* is Erroll's *Bounce*, released recently in Victor's Modern Jazz Piano LP; this version is taken slower but is generally similar. *Everything* has a Garner rarity: wrong changes, in the first four bars of the release. *Perdido* swings, though perhaps he might do it more excitingly today. (Atlantic 677, 678.)

### Jimmie Lunceford

\*\*\* It's Time To Jump And Shout  
\*\*\* Cheatin' On Me

Jimmie cut Durham's *Jump* in January 1940 and Sy's famous score of *Cheatin'* just a year earlier. Few of the band's great solo and ensemble virtues are apparent on the first side. Ted Buckner's alto and the vocal trio with Trummy (or, as the label calls him, J. Young) highlight the second. (Okeh 6894.)

### Oscar Peterson

\*\*\* The Astaire Blues  
\*\*\* Stompin' At The Savoy

These first sides of a new Norman Granz idea to record his soloists with long play record freedom timewise actually are in a degree disappointing. Having thoroughly digested Peterson's Mercury sides of routine length and found them thoroughly competent examples of the beat the man can generate and the phenomenal flow of ideas he can execute, it was rather a letdown to hear Oscar unloose a barrage of fast blues clichés from about midway in the *Astaire* side to the end. Granted, the various clichés were excitement provokers designed to entice the hip squares. Since Oscar dedicated the piece to dancer Fred, he could well have emulated Astaire, who at 50 still creates rather than repeats or mimics.

On *Stompin'*, Peterson works out in an easier tempo, a medium bounce, is able to generate some arresting sparks and still demonstrate his facile technique. Barney Kessel, from whose guitar much more should be heard, has some extensive grooves to himself on both sides and plays well Ray Brown on bass and Alvin Stoller on drums round the accompanying

rhythm, which for the best part of the way, swings nicely. (Mercury MGC 116.)

### Bessie Smith

\*\*\* Take Me For A Buggy Ride  
\*\*\* Gimme A Pigfoot

Made when the Empress of the Blues was long past her prime, in 1933, these are two of her final sides. The all-star band (which included Benny Goodman) gets no label listing. Frank Newton has a muted solo on *Pigfoot* that adds a little, but Bessie's majestic power shines to some effect on both sides. The *Pigfoot* lyrics, by present day standards, are in poor taste. (Okeh 6893.)

### Cecil Young

#### Race Horse

Stompin' at the Savoy  
Campbells Are Coming  
Formula X-9  
Rushin' on Home  
Deep Purple  
Cecil's House Party Blues  
Tribute to Al Benson

Album Rating: \*\*

This quartet from Seattle features Young's piano and Gerald Brashear's tenor in what the cover calls "A Concert Of Cool Jazz," cut at a June 1951 concert. Actually it's closer to the r & b field.

In the above order, the titles represent (1) a very fast blues, (2) a piano marathon spoiled by Brashear's deliberate wrong-note effects near the end, (3) an old Garner opus which Erroll called *Movin' Around*, (4) a cute comedy caper, (5) some fancy tonguing by Brashear on a *Flying Home* kick, (6) an adequate piano solo, (7) a shuffle blues, (8) an opus that might be subtitled *Sorry, Wrong Jockey*—for despite the Al Benson title, it's actually *Jumpin' With Symphony Sid*. Wait until publisher Lubinsky hears about this! (King LP 295-1.)

## RHYTHM & BLUES

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

### Dave Bartholomew

\*\*\* My Ding-A-Ling  
\*\*\* Bad Habit

*Ding-A-Ling* is a wide open double entendre, one of those that's so obvious there's no two ways to it. To insure its being dug, the band is relegated to the far background to give Bartholomew every chance to apply perfect diction to every syllable. The shame of it is that it probably will do well in its market, when it should never have been released in the first place.

Bartholomew has a chance to show that he's a first rate blues shouter on *Bad Habit*, wherein he pitches an invitation to an anonymous "baby" to share in his vices. A touch of good alto livens the side, which is dominated by a rolling repeated ensemble riff. (King 4544.)

### Tiny Bradshaw

\*\*\* Lay It On The Line  
\*\*\* Rippin' and Runnin'

*Lay* is a fast blues sung by Tiny, with a certain amount of excitement but nothing world-shaking in the material. *Rippin'*

is a slower blues, done as a vocal duet, the only half given label credit being Little Tiny Kennedy. (King 4547.)

### The Clovers

\*\*\* Wonder Where My Baby's Gone  
\*\*\* Ting-A-Ling

*Wonder* is a groovy slow blues with a minor feel, good solo and group vocal work, and a suggestion of boogie-woogie in the neatly fitted accompaniment. Reverse is also a blues, with a faster, more pronounced beat. (Atlantic 969.)

### Jackie Davis

\*\*\* Buzz Me Baby  
\*\*\* Goombay

Jackie apparently is Victor's answer to Okeh's Wild Bill (no relation) Davis, who plays Hammond organ and sings and has a guitarist and drummer with him. Organ here lacks the presence and punch of Jackie's namesake. *Goombay* has a Calypso flavor, works up a little vocal and instrumental excitement. (Victor 204831.)

### Four Tunes

\*\*\* Why Did You Do This To Me  
\*\*\* They Don't Understand

*Why*, by Biggs and Thomas, has a good two-beat action, neat solo and group vocal work a la Ravens and fine guitar support. First-class material for its field. Backing



POPULAR NEW SINGER on the Decca label is Joe Medlin, whose recent release, *I'll Live True To You*, was favorably reviewed in these pages.

is a ballad by Larry Steele, sung solo for a full chorus by the baritone voice, with quietly efficient rhythm backing, including barely audible Hammond organ. The Tunes are perhaps Victor's strongest contenders in the r & b field at the moment. (Victor 20-4828.)

### Willis Jackson

\*\*\* Here In My Heart  
\*\*\* Rock! Rock! Rock!!

*Willis* does a most peculiar r & b coverage of the Martino hit. It's a tenor solo with plodding rhythm and a lot going on in the background, including a soprano shrieking wordless notes. The coupling is in the more conventional *Flying Home* tradition, with a Hammond organ added. Juice boxes may prefer this side. (Atlantic 967.)

## LOST HARMONY

HOFF—Anita O'Day, singer, and Carl Hoff public relations man, June 24 in Waukegan, Wis.

## FINAL BAR

BERGANTINE—Borney Bergantine, 42, songwriter and newspaper publisher, July 4 in Kansas City, Mo.

BOSMANS—Henriette Bosmans, 56, Dutch pianist-composer, July 8 in Amsterdam.

COSTELLO—Bartholomew Costello, 83, musician, July 4 in Cleveland.

FLAGLER—Harry Harkness Flagler, 81, former president of the Philharmonic Symphony Society of N. Y., June 30 in New York.

GARDNER—Mrs. Agnes Kountz Gardner, 66, former concert soprano, July 1 in Toledo.

HAEFFNER—Herbert Haeffner, Viennese conductor, June 22 in Salzburg, Austria.

LE DAIR—Jack Le Dair, 72, British musician, June 19 in Liverpool.

LEVINE—Mrs. Ruth Levine, 56, former music arranger for legit productions, June 28 in New York.

LEWIN—Morris Lewin, 59, cellist with the Philadelphia Orchestra, June 23 in Philadelphia.

Philadelphia.

MUNTZ—Charles Elmer Muntz, 63, musician, June 28 in Reading, Pa.

NIESE—Herbert H. Niese, 27, band leader, June 20 in traffic accident.

OSSKO—Eduard Ossko, 63, Detroit musician and composer, July 2 in Detroit.

PAGE—Verna L. Page, 70, former concert violinist, July 6 in Philadelphia.

PATRINOS—George D. Patrinos, 45, former drummer with the Joe Caravella band, recently in Milwaukee. He recently fronted a band of his own.

SCHMID—Mrs. Augusta Brock, 70, widow of Johann C. Schmid, violinist and composer, June 14 in Philadelphia.

STUBER—John C. Stuber, 69, former Toledo musician, June 27 in Springfield, O.

TILLSON (HART)—Mrs. Ethel Tillson Hart, 75, former opera lyric soprano, June 25 in San Francisco.

WELSMAN—Frank Squire Welsman, 79, organizer of the original Toronto Symphony Orchestra, July 2 in Lake Joseph, Canada.

WINKLER—Dr. Emil Winkler, 85, pianist and former head of the Highland Park Conservatory of Music, July 2 in Los Angeles.

WINSETT—Robert Emmett Winsett, 76, composer of religious songs and songbook

## # Buddy Johnson

\*\*\*\*\* Baby You're Always On My Mind  
\*\*\*\*\* Shufflin' And Rollin'

Buddy has a pair of aces here; *Shufflin'* is a driving instrumental with a Hamptonian off-beat and good trombone solo on a medium-paced blues kick, and the overleaf a shuffle blues with Ella Johnson and a vocal group expertly paired. (Decca 28293.)

## # Morris Lane

\*\*\* Pale Moon  
\*\*\* Moonray

Top deck contains some pretty music, but is loused up by a deliberately weird and corny intro and coda, with guitar and Hammond organ vying for irrelevance. *Moonray* is a truly lovely side, with Lane's tenor soulful and the celeste pretty in the background. Musically it's one of the best r & b sides in months; commercially, alas, it won't mean much. (Decca 60801.)

## Little Richard

\*\*\* Why Did You Leave Me?  
\*\*\* Ain't Nothin' Happenin'

Unrelated to any similarly titled opus, *Leave* is just a very slow blues, sung with the right indigo tint by the Atlanta youngster. The indefatigable Howard Biggs and Joe Thomas penned the jump blues overleaf. Band rocks and plays a good honking interlude. (Victor 20-4772.)

## # Preston Love

\*\*\* Like A Ship At Sea  
\*\*\* Strictly Cash

Love, a former Basie and Millinder alto man, has had his own combo working around Omaha the past couple of years. *Ship* is an old song once waxed by Lunceford, played as a straight sax solo with an eight-bar vices interlude. *Cash*, credited to "Otis-Love," is a shuffle-rhythm up-tempo blues in which Love loves it up and the vibes man goes effectively a la Hamp. (Federal 12085.)

## Austin Powell

\*\*\* What More Can I Ask  
\*\*\* Wrong Again

The former Cats-and-the-Fiddle leader belts out the psychologically odd lyrics of the first side (*What matter my dear if you're not sincere . . .*) convincingly. Vocal group and instrumental backing, plus a stronger tune, make more out of the coupling, also a ballad. (Atlantic 968.)

## Arthur Prysock

\*\*\* School Of Love  
\*\*\* Sentimental Fool

*Love* is a clever little bounce novelty tune that doesn't mix well with Prysock's heavy qualities, though he does rather nicely with it, mainly due to the breezy Bill Doggett backing. *Fool* is better matched for Prysock; it's a simple little ballad particularly well suited to r & b situations. A crying tenor provides effective background touches. Could do well for Prysock. (Decca 28270.)

## # Joe Turner

\*\*\*\*\* Poor Lover's Blues  
\*\*\*\*\* Don't You Cry

Two typical blues by the old-time Kansas City shouter, who has changed hardly at all through the years. First is an original by Joe; coupling was penned by fellow blues shouter, Doc Pomus. Piano of leader Van Walls is prominent in the accompanying band. (Atlantic 970.)

publisher, June 27 in Dayton, Tenn.  
WOODWARD—Mrs. Elizabeth Woodward, 73, former concert pianist, July 6 in Chicago.

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## NEW NUMBERS

EDWIN—A daughter, Rebecca Lin, to Mr. and Mrs. Ward G. Edwin, June 4. Dad is bass with the Three Sharps.

GRAVES—A daughter to Mr. and Mrs. John Graves, June 17 in Hollywood. Dad is staff pianist on KLAS-TV, Hollywood; Mom is daughter of Jack Kurtz, of the Beverly Hills agency.

GREKO—A son to Mr. and Mrs. Keith Greko, June 25. Dad is pianist with the Three Sharps.

KRAL—A son to Mr. and Mrs. Roy Kral, June 29 in Chicago. Father is a pianist-arranger; mother is singer Jackie Cain.

SMITH—A daughter, Jeannette (8 lbs. 8 oz.) to Mr. and Mrs. Charlie Smith, June

9 in New York City. Dad plays drums with Billy Taylor's Trio.

TEXTOR—A son, Thomas Kevin (8 lbs. 11 oz.) to Sylvia and Keith Textor, June 29 in New York City. The Textors are the vocal duo with Fred Waring.

## TIED NOTES

CALHOUN-SIMMS—Bob Calhoun, oil man, and Ginny Simms, singer, June 27 in Las Vegas, Nev.

DANIELSON-MALSTROM—George Danielson and Carol Malstrom, July 19 in Minneapolis, Minn. George plays baritone with Johnny Long, and Carol sings with vocal group, the Harmonettes, in Minneapolis.

DURRETT-SISSON—Warren Durrett, band leader at Hotel Muehlebach, Kansas City, and Barbara June Sisson, June 29 in Kansas City.

KAPP-LEIGHTON—Michael Kapp, son of Dave Kapp, head of RCA Victor pop artists and repertoire department, and Elizabeth Lee Leighton, June 15 in New Rochelle, N. Y.

MEAKIN-MAYPOLE—Jack Meakin, band leader, and Celeste Wingate Maypole, June 23 in Hollywood.

PICCIOLA-DOWN—Joseph Picciola, manager for singer Al Martino, and Marjorie Down, June 21 in Brooklyn, N. Y.

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## Concerts Jump

(Jumped from Page 1)

ton's orchestra, Nat Cole and Sarah Vaughan, who will not tour with Eckstine as she originally planned to. This unit will start Sept. 19 in the midwest, will work its way south and east, and is set to appear Oct. 11 at Carnegie Hall.

In addition, Woody Herman and Dinah Washington, who joined forces for a brief concert tour in the east recently, will be reunited in California Oct. 6, when they embark on a series of west coast concerts for promoter Lester Sills.

## May Add Quartet

After 15 dates in the coastal area, Woody and Dinah may add a name vocal quartet to the package and play their way east on further concerts.

Other name bands are currently being booked or considered for similar fall hegiras. Fred Waring starts out in September on a tour that is expected to stretch to 80 dates. Wayne King is celebrating his silver anniversary as a band-leader by taking his orchestra out on a string of concerts.

Duke Ellington, who last year toured with the big show, will almost certainly be teamed with another big name for some concert dates arranged through Joe Glaser's office. Frankie Laine and Vaughn Monroe are other major probable starters in the coming season.

All in all, it looks like a banner year for this segment of the music business, and will almost certainly be the most successful financially.

## Mehegan Will Wax Jazz Piano History

New York—An unusual recording venture will be undertaken shortly by John Mehegan, Juilliard teacher and jazz pianist. Mehegan, aided by bassist Charles Mingus, plans to record a series of narrations, illustrated by his own keyboard work, under the title *A History of Jazz Piano, From Barrelhouse To Bop*.

Dises will Recordings will appear on a 10-inch LP for a new label, Perspective records. Latter was started by Sam Florman, a pupil of Mehegan's.

## Milt Buckner Out Of Hamp's Band Again

New York—Milt Buckner, originator of the "locked-hands" piano style and pianist with Lionel Hampton during most of the past decade, will leave Hamp again Aug. 1.

He will switch to Hammond organ to lead a trio which will be booked by Billy Shaw. Personnel will include Bernie Mackey (ex-Ink Spots) on steel guitar, and a drummer.

New York—Trudy Richards, her career zooming as a result of several successful sides for Decca, was added to the Paramount show here with Dean Martin, Jerry Lewis and the Elliot Lawrence orchestra.

## Takes The Cake!

Chicago—During Billy Eckstine's successful stay at the Chicago theatre, his birthday was celebrated in a gesture that came as a genuine surprise to B.

During the show, a bevy of fans marched onstage, presented him with a cake and held his birthday party on the spot.

Name of the fan club? They're "Mr. B's Beguiling Belles!"

**BLINDFOLD TEST BROADCASTS,** heard on the Birdland Show every Monday at midnight EDT over WJZ (dial 770) started out provocatively when *Beat* editor-in-chief Hal Webman, Lennie Tristano and Billy Eckstine were on the panel with moderator Leonard Feather. Rating records on another recent panel were Webman, Duke Ellington, Woody Herman, Chubby Jackson, and George Shearing.

## 'Be Not Discouraged' Tip Recommended To Business

(Jumped from Page 1)

Radio station WNEW went on the bandwagon! Radio station WNEW is the most powerful disc jockey unit in all of radio, the most imitated operation among independent station operators in the country. WNEW went all out to play dance band records, to sell the idea of dancing and dance music. It is a certainty that many other independent radio stations will follow this pattern, because if WNEW did it, it must be right. WNEW must know something.

Each of WNEW's jockeys—Martin Block, Art Ford, Al Collins, etc.—agreed to plug bands on their shows. The station has built special shows around band records. The pitch is on full-blast for bands. Good bands, mainly. Bands that feature the beat. Bands old, and bands new like Billy May, Neal Hefti-Frances Wayne, Flanagan, Anthony, Morrow, etc.

## Dance Association

Some days before the WNEW pitch began, I participated in a second meeting of representatives of the band business, people from every phase of this business. Over 50 persons sat around and seriously talked about how to help bring back the bands. There was no evidence of petty sniping or competitive argument. It was a group dead-set on figuring ways of transmitting the band message to the public. Of necessity, the group had to move slowly, and still is moving slowly, but it is moving nevertheless and ever forward. I am proud that I was one of the founders of this group. It's chance of survival as a constant group is small; but already it has provided members

of the industry with rich band food for thought.

## Hit Instrumentals

But the big payoff came when I took a fast personal survey of the tunes and records of the day. It was difficult to believe, but two instrumental pieces were the biggest things of the day—*Blue Tango* and *Delicado*. And a third was on its way up, *Vanessa*. The remaining big pops were mainly top-grade standards like *Walkin' My Baby Back Home*, *Lover, I'll Walk Alone*, *Perfidia*, and *I Understand*. These represent quality, a factor that has been missing from the business for months, even years.

In this list, I saw hope that the conversion back to good songs and unmimicked music was in the making. It's way overdue, I feel, and the time is now that there be a change for better grade music.

## Sell Music

Also of considerable significance to the future of music was an announcement from the Record Industry Association of America, the voice of the major elements in the record industry. The RIAA is planning a giant promotion to sell music on records to the public in the fall. They'll not sell titles; they'll sell re-records in an institutional promotion guise. They're going to try to get the public to think of records and music like the Florida Chamber of Commerce tries to get the public to buy Florida oranges.

It's a good feeling to see so much happen in so short a time. It's great for morale. Above all, it's great for the music business and for the people who support and thrive on music.

## Art Lowry

(Jumped from Page 1)

The band is a standard five brass, four sax, four rhythm unit. Arrangements are by Lowry, with Norm Leyden providing the orchestrations, which are pegged on a voicing of two clarinets with the three trumpets and two tenors playing underneath. They are recorded in Mitch's "open door" style, or the forget-the-decibels system. Tunes recorded were a couple of pops and a couple of standards; vocals on the dates were done by Peter Hanley.

Lowry's career high points came some years ago when he was "found" by Ferde Grofe and toured with Grofe as assistant conductor and arranger. Later, Lowry got a job in Buenos Aires as a radio station music director; while



Art Lowry

there, he became completely familiar with all sorts of Latin tunes and rhythms. On these he will capitalize for his new band.

Lowry's fortunes, when the records make their mark, will be handled by Willard Alexander, who also will guide the fortunes of the Sauter-Finnegan band.

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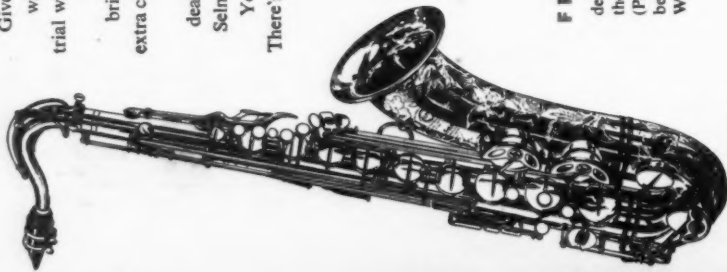
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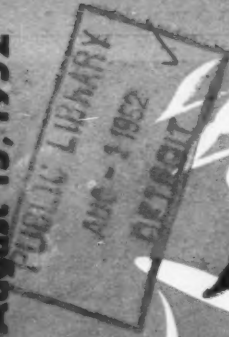
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## MUSIC & DRAMA Concert Season Will Jump!

August 13, 1952

# DOWN BEAT



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Imitations!**

**—Les Paul**

(See Page 2)

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**Gieseking  
Is A Gasser**

(See Page 4)

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**Band Deserts  
Sammy Kaye**

(See Page 3)

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